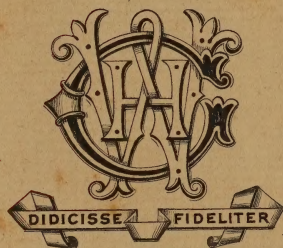






Ex Libris.



William Henry Grant.

LOT  
Nº

272

---

## SALE 163

The Sydney F. Martin  
Numismatic Library

April 30, 2022



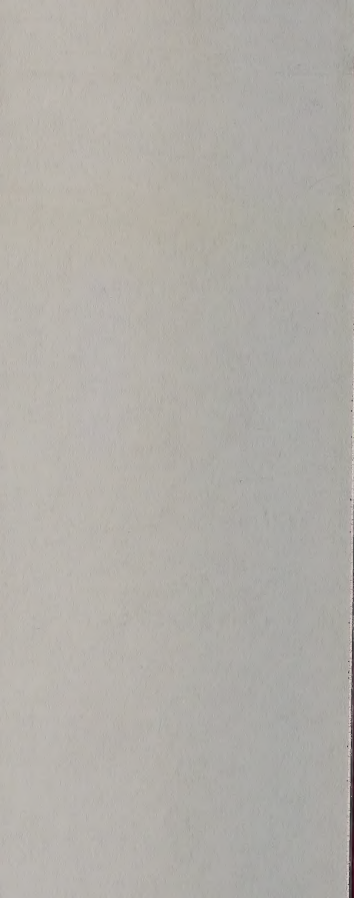
Kolbe & Fanning  
Numismatic Booksellers  
**numislit.com**

Tel: (614) 414-0855

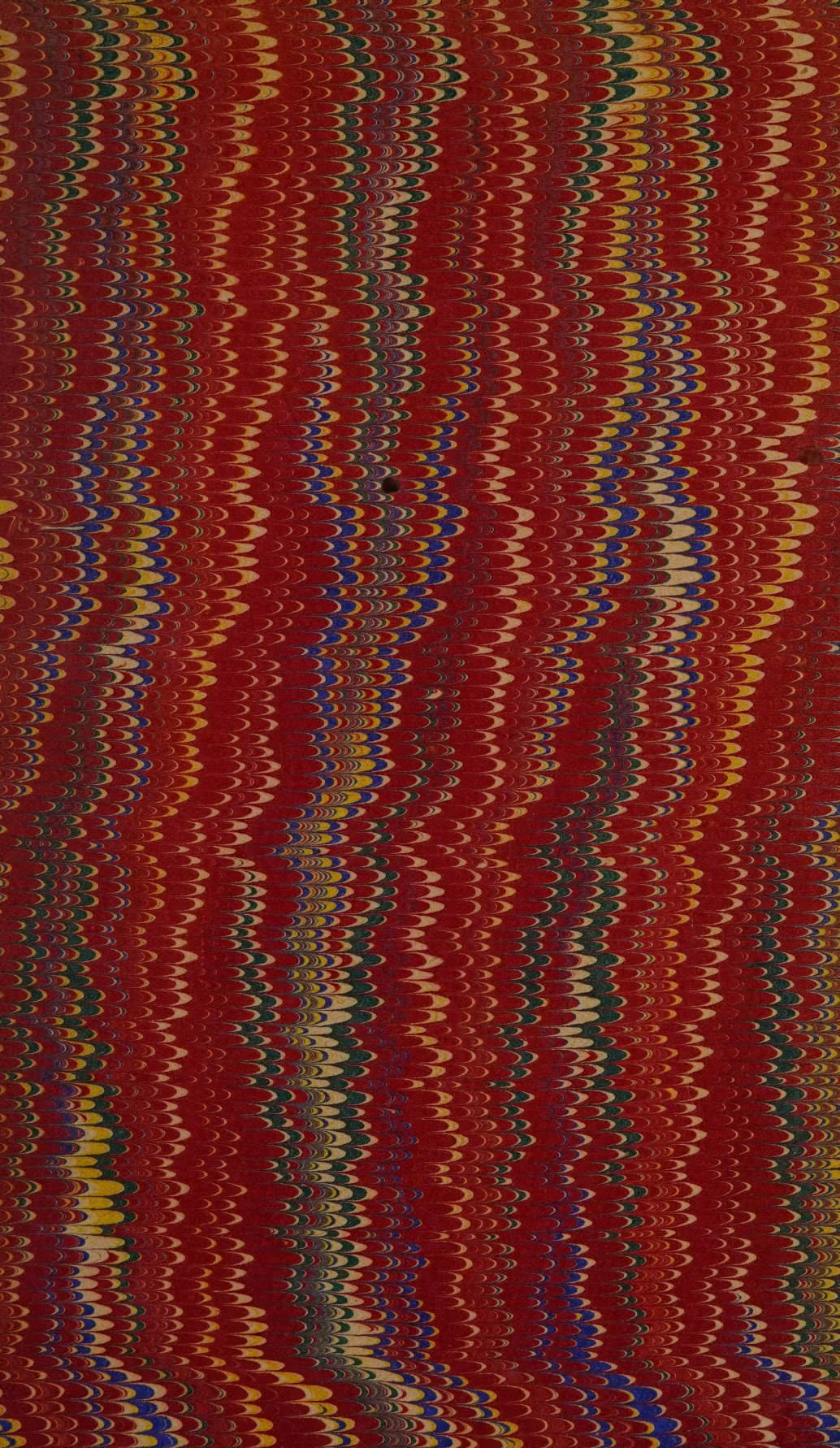
Fax: (614) 414-0860

[orders@numislit.com](mailto:orders@numislit.com)

141 W. Johnstown Road  
Gahanna, OH 43230-2700









8/6  
A. H. BALDWIN & SONS, LTD.  
Coins & Medals,  
42, DUNCANSON ST.  
& 40, CRYSTAL STREET,  
CHAMBER CROSS, W.C. 2



250-  
ISXT





THE  
COPPER, TIN AND BRONZE  
COINAGE  
AND  
PATTERNS FOR COINS  
OF  
ENGLAND.





THE  
COPPER, TIN AND BRONZE  
COINAGE

AND  
PATTERNS FOR COINS  
OF  
ENGLAND,

FROM THE REIGN OF ELIZABETH TO THAT OF  
HER PRESENT MAJESTY.

BY  
H. MONTAGU,

MEMBER OF THE NUMISMATIC SOCIETY OF LONDON.



ROLLIN & FEUARDENT,  
61, GREAT RUSSELL STREET, LONDON, & 4, PLACE LOUVOIS, PARIS.

---

1885.

DRYDEN PRESS:

J. DAVY AND SONS, 137, LONG ACRE, LONDON, W.C.





## PREFACE.

---

**T**HE work, which I introduce by means of these pages to my fellow-workers in Numismatics, needs no apology from me, either for its limited nature as a whole or for any of its shortcomings in points of detail. There has been a great demand for something of the kind, and however imperfect the present essay may be, I believe without, I hope, undue vanity that it will serve to stop a gap in the shelves of many who, in common with myself, take an interest in the British Series of Coins. I think it right to state at the outset that I cannot claim entire originality for a great deal of what is contained in the following pages. In 1864 the late Rev. Professor Henry Christmas compiled a somewhat similar work, and caused it to be printed. The bulk of the printed copies of his book, which was never in fact published, came to an untimely end, and only three or four copies have survived. The blocks for the engravings and the copyright of the work fell into the hands of my publishers, and at their request I have utilized not only those blocks

but also substantial portions of the written matter contained in the book. There has been much, both in the arrangement and in the detail of the work, which I could not adopt; the additions are numerous and important; the corrections, very considerable; and there are such other serious modifications and so much original matter introduced, that it would be an injustice both to the memory of Mr. Christmas and to myself to launch my literary efforts as a second edition, or even as a revised edition, of that gentleman's treatise. Had he survived to complete his work, I have no doubt that my own lucubrations would have been rendered unnecessary.

I have not thought it expedient to deal with the Romano-British copper coins, as these are fully treated of by Akerman and other writers; nor could I attempt to describe the Ancient British copper coins, without plagiarizing the deservedly well-known book on Ancient British Coins, by Mr. John Evans, President of the Numismatic Society, who has left nothing unsaid concerning this most interesting portion of our native series. The Anglo-Saxon stycas are also sufficiently described in Ruding's Annals of the Coinage of Great Britain and elsewhere. In limiting, therefore, my operations to the description of our copper, tin and bronze series from the time of Elizabeth, I am trespassing only upon ground already covered with any degree of seriousness by Mr. Christmas and by our common predecessor Thomas Snelling, to whose marvellous researches into all branches of numismatics more praise is due than is usually awarded.



In dealing with the coins composed of tin and its alloys I have applied the common name of tin coins to all, although it is obvious that some would more properly be described as of pewter. I have found it all but impossible to distinguish between those coins in which the quantity of the alloy is more or less infinitesimal.

I must express my most sincere thanks to all those who have helped me in my labour of love. It is somewhat invidious to mention names, where all have been so kind, but I should be wanting in common gratitude did I not here record the valuable aid and encouragement which I have received at the British Museum from Mr. Reginald Stuart Poole and his always courteous collaborateurs there; from the Hon. C. W. Fremantle, Deputy Master of Her Majesty's Mint; from Mr. R. A. Hoblyn, whose knowledge of our copper and tin coins is too well known to require any encomium on my part; from Mr. William Brice, Mr. A. E. Copp, and also from Mr. C. H. Nash, who kindly placed some blocks of engravings at my disposal.

I trust that my readers will from time to time communicate with me on the subject of any errors which should be corrected or additions which should be recorded, so that, if need be, a second edition of this work may atone for the first. In conclusion, I may say, that I do not claim for these pages more than an attempt to give a Catalogue Raisonné of the series of coins and patterns which they seek to describe, and I have refrained, however alluring the subject, from giving any elaborate

history of our coinage in the inferior metals, as neither the time nor the material at present at my command would enable me to extend my labours in that direction.

I have, where necessary and possible, recorded the standard of rarity of many of the coins and patterns of the earlier series, treating *R.* 8 as the highest and *R.* 1 as the lowest degree of rarity. So many fortuitous circumstances affect this portion of the matter, that too much reliance must not be placed upon my, or any other person's, estimate of the rarity of any given coin. I have not inserted any realized or realizable values of coins, as in the very nature of things these are always changing and depend greatly upon state and condition. Although priced catalogues of sales may be usefully referred to for general information upon this subject, so little precise attention has been given to copper, tin and bronze coins in the past, that neither the descriptions nor the values of these, as recorded in the catalogues of many of the leading sales, can be relied upon with any degree of certainty.

H. MONTAGU.

34, QUEEN'S GARDENS, HYDE PARK.

*January 1885.*



## TABLE OF CONTENTS.

	PAGE.
INTRODUCTION . . . . .	xi
ELIZABETH . . . . .	i
JAMES I. . . . .	3
CHARLES I. . . . .	7
COMMONWEALTH . . . . .	17
OLIVER CROMWELL . . . . .	21
CHARLES II. . . . .	22
JAMES II. . . . .	36
WILLIAM AND MARY . . . . .	37
WILLIAM III. . . . .	45
ANNE . . . . .	46
GEORGE I. . . . .	52
GEORGE II. . . . .	53
GEORGE III. . . . .	56
GEORGE IV. . . . .	72
WILLIAM IV. . . . .	74
VICTORIA . . . . .	76
INDEX TO LEGENDS AND INSCRIPTIONS . . . . .	89









## INTRODUCTION.

---

**T**HE subject of the coinage of copper, tin and bronze pieces of this realm is fraught with interest and instruction. The earliest recorded coins are those struck in copper and tin by the Ancient Britons both before and after the arrival of Cæsar. During the occupation by the Romans the Imperial Roman coins were current, and many of these were in later times struck at London and other Romano-British Mints, and both Carausius and Allectus, who may be described as British Emperors, issued a very considerable number of types of third brass Roman coins during their tenure of imperial power. After the departure of the Romans, the earlier kings of Northumberland, commencing with Ecgfrith, Aldfrid and Eadbert, and ending with Redulf and Osbercht, coined copper stycas, the material for many of which was produced by melting the Roman brass and billon coins. Eanbald, Vigmund and Wulfhere, Archbishops of York from A.D. 796 to A.D. 895, issued similar stycas. After this period copper coins were wholly supplanted by silver pennies, to which were added in course of time silver halfpennies and farthings. The earlier pennies were often cut into halves

or quarters, to represent halfpennies and farthings, for the convenience of small change. The silver or base silver coinage of smaller pieces continued until the early part of the reign of Charles II., and it was not till the year 1672 that any substantial step was taken towards a thorough reform of the coinage in the inferior metals, and towards putting matters in that respect into something like the satisfactory position which they now occupy.

There is no doubt that, in the reigns of Henry VII. and Henry VIII., and especially in that of Elizabeth, the inconvenience caused by the scarcity of small coins and the risk of loss of the very minute pieces struck in silver (or in some cases what was pretended to be silver), created a serious demand for a legitimate issue of such a currency as would satisfy the wants of the trading classes. Tokens of lead, latten and other base material, were issued by shopkeepers and tradespeople as a means of temporary convenience, but, naturally, to the great detriment ultimately of the general public. For some time previously also the people had made use of base continental coins, introduced into England by the foreign traders, and the circulation of which many enactments passed for that purpose, had failed to restrain. Elizabeth had sanctioned the issue of base silver and afterwards of copper coins for Ireland, but hesitated to authorize a copper coinage for England. Patterns, however, are in existence which prove that in 1601 she had at last seen the necessity for some definite arrangement being made in that direction.

James I., as might have been expected, only seriously dealt with the matter when he found that a large profit



to himself could be derived from the transaction; and the Harrington tokens issued in his reign, and which were afterwards imitated in the reign of his son and successor, are a standing reproach to all concerned. During the reigns of Charles I. and Charles II. numerous patterns were struck and many projects discussed, with the view to the adoption of a general coinage of copper or tin for the benefit of trade and the poorer classes. The Harrington and other tokens had, owing to the immense difference between their nominal and intrinsic values, become the subject of most extensive forgeries. The manipulations of the patentees, and the half-heartedness and greed of the authorities, had rendered abortive any plan for the prevention of abuses in connection with these tokens. Town tokens and private tradesmen's tokens (now commonly called seventeenth century tokens) were issued and circulated in almost every petty town and village throughout the kingdom, to the great ultimate loss of all but the original issuers, and were, after several futile proclamations, only put down by more strict enactments in the reign of Charles II. James II. coined halfpennies and farthings in tin only for England, as did also William III. and Mary, during the first few years of their joint reign. In 1694, however, a better state of things was contemplated, and subsequently carried into effect, and thenceforth our inferior coins have been struck in copper or bronze. After the death of Mary the coinage was confided again to the care of patentees, who in the reign of William III., in order to increase their profits, appear to have cast instead of striking the copper pieces. In the reign of Anne no halfpennies were coined, though patterns both of these and of several varieties

of farthings exist. Most of these were struck some years after the queen's death from dies prepared in her lifetime. The only coin which may have possibly been issued for circulation was the ordinary farthing of 1714.

George I. and George II. put matters upon a somewhat more satisfactory footing, and in the former reign, at all events, pure copper was used and forgeries must have been very infrequent. In the latter, forgeries were again very rife, and many petitions to the King in Council were presented on the subject, and amongst other remedies the one most advocated was the lowering of the denomination of the current coins, so as to assimilate as much as possible the nominal with the intrinsic value. In the reign of George III. the question of the copper coinage was the subject of more consideration than had previously been the case, and the numerous patterns issued show at once the industry and the talent of the engravers employed, amongst whom Droz, Pingo and Küchler stand foremost. It had always apparently been considered by the reigning sovereigns that the coinage in the inferior metals was a subject beneath their dignity, and George III. formed no exception to this rule. Most of the pieces occurring in his reign were struck at the Soho Mint, Birmingham, where Matthew Boulton, and afterwards his firm, Boulton & Watt, carried on a lucrative business. In this reign, also, first appeared copper pennies, and also a limited coinage of twopences in 1797. The latter, after some time, were found to be too heavy and cumbersome for use, and their coinage was discontinued after that year.

Towards the end of the last century the scarcity of ordinary current pieces caused the re-appearance of tradesmen's tokens in countless varieties. These were,



however, most often of the weight and value of the current pieces, and created no further damage than that which must of necessity arise when the economical laws of currency are neglected. The kingdom swarmed with these tokens, and they were finally only overcome by the great coinages of 1806 and 1807.

The copper pennies, halfpennies and farthings of George IV., William IV. and of the earlier part of the reign of Victoria, the dies for which were engraved by that eminent artist William Wyon, left nothing to be desired. The workmanship was good, the metal excellent, and there were no complaints of any kind, and few or no forgeries.

In 1860 the present bronze coinage was initiated, the engraver employed being Mr. Leonard Charles Wyon; and this coinage has continued without interruption to the present day. The composition of the bronze is 95 of copper, 4 of tin and 1 of zinc, and the substitution of this for pure copper was recommended for the purpose of ensuring lighter weight, more durability and greater freedom from unpleasant odour. This step was not taken without very great consideration, as is evidenced by the numerous patterns struck at the Mint in 1857, 1859 and 1860.

Owing to the amount of work required to be done throughout the year at the Royal Mint, it has, in the past, been found utterly impossible to coin there all the bronze pieces which the requirements of the day have from time to time rendered necessary to be issued. Under those circumstances, the coinage of these has been at times confided under contracts to the care of Messrs. Boulton & Watt and of Messrs. Ralph Heaton & Sons, of Birming-

ham, the productions of which latter firm are marked with a small H under the date on the reverse. Differing in this respect from the former practice, all coinages now executed by private firms are strictly supervised and controlled by the Royal Mint authorities, and all abuses are thereby avoided. A careful perusal of the Mint Reports, which are now annually issued, will show what care is observed in connection with every detail of the coinage under the provisions of the Coinage Act, 1870, and the control of the Treasury. With the safeguards thus provided there need be no apprehension as to the future of our coinage so far as quality of material is concerned ; and it is to be hoped that more attention may in like manner be devoted to the question of artistic design, a subject which of late years has been all but entirely neglected by Her Majesty's advisers. Whether or not the decimal system will sooner or later be adopted in this kingdom is a matter of speculation, but having regard to the fact that at the present moment very large numbers of French pieces of 10 centimes and Italian pieces of 10 centesimi pass current in this country as pennies, to the loss of the ultimate holders, and that the tendency of all modern improvements is towards universal interchangeability, it may be predicted that the time is not very far distant when some step in that direction will be taken by our authorities in connection, let us hope, not only with our bronze coins, but also with those struck in the more precious metals.





## ELIZABETH.

1558—1603.

**T**HE question of a copper currency was first seriously mooted in this reign, although no such currency was in fact adopted until the reign of James I. There are, however, pieces bearing the date 1601, which were evidently intended to be patterns for a coinage, but there is nothing to show that they were issued from the Royal Mint. They are as follows :

### HALF GROAT.

1. O—UNVM. A. DEO. DVOBVS. SVSTINEO. The queen's bust presenting a three-quarter face ; the dress elaborately embroidered.  
R—AFFLICTORVM. CONSERVATRIX. The royal monogram crowned, 1601. *R.* 3 in silver, *R.* 7 in copper.

### PENNY.

2. O—THE. PLEDGE. OF. The queen's bust as on the half groat.  
R—A. PENNY. 1601. The royal monogram crowned as on the half groat. *R.* 5 in silver, *R.* 7 in copper.



### HALFPENNY.

3. O—THE. PLEDGE. OF. The royal monogram crowned.  
R—A. HALFPENNY. A rose crowned. *R.* 6 in silver, *R.* 8 in copper.



## FARTHING.

4. O—The royal monogram crowned; two crosses and three ornamental stars in place of legend. Each star is between two pellets.

R.—A portcullis; above it, the date 1601, under which is a small saltire cross between two pellets. There is also a pellet on each side of the portcullis. R. 7.



The pattern figured in Snelling's Pattern Pieces, Pl. 5, No. 9, has the crowned monogram, but is evidently a pattern for a silver piece and not for a copper coin.

In the collection of Mr. W. Brice is a copper piece less in size than the present (1834) current farthing of which the following is a description.

5. O—E. D. G. ROSA. SINE. SPINA. A rose crowned; E. R. at the sides of the crown.

R—TVRRIS. LONDINIENSIS. A shield bearing the cross of St. George m. m. a cross.

This was probably a trial piece struck at the Tower, and is more probably attributable to this Queen than to Edward VI., although the initials used are common to both Sovereigns.

The following pieces are treated as patterns for coins, but may be jettons only. The first occurs in silver, and less frequently in a kind of billon and in copper. These patterns have been ascribed to Charles I., but their similarity to the piece last described must make their attribution to Elizabeth a more probable one.

6. O—ROSA. SINE. SPINA. A rose crowned within an inner circle; at the beginning and end of the legend three pellets in the shape of a pyramid.

R—PRO. LEGE. REGE. ET. GREGE. A shield bearing the cross of St. George, m.m. a cross.



Two or three dies were used for this coin, which is extremely rare. On a silver specimen in my own cabinet there is but one pellet before ROSA, two after SPINA, and an annulet after GREGE on the reverse. On another also in my collection, and which is apparently of copper, there is a pellet before ROSA, and one after SPINA, and the annulet on the reverse is wanting, and in one in the British Museum there are three pellets in a pyramidal form before ROSA and after SPINA. A copper specimen in the British Museum, about two-thirds of the usual size, has a cross before ROSA, and a cross preceded by three pellets after GREGE.

7. *Obverse* and *Reverse* as No. 6, but half the size of the last described example in copper. There is a specimen of this (also in copper) in the British Museum, which is considered to be unique.

Lead tokens issued by private persons were largely in use in this and the earlier reigns. Some bear royal arms and devices, but it is not likely that any were issued under royal authority. A copper piece mentioned by Christmas with BEATI PACIFICI on the obverse, and HOC OPVS DEI on the reverse, and which he designates as a numismatic puzzle, must be attributed to the reign of James I., and is undoubtedly a medalet or jetton only.

## JAMES I.

1603—1625.

This monarch had seen the advantage of a copper coinage in Scotland, and the beneficial result of the royal issue in Ireland of copper coins bearing date 1601 and 1602. A pattern presumably for a copper piece, was struck early in his reign :

1. *Obverse*—1. *Reverse*. crowned. To the left an expanded rose between two pellets, to the right a thistle with pellets as before. Below the initials is a small rose between two pellets.

*Reverse*—A portcullis crowned. *Reverse*. 6.

but was not adopted. Harrington farthings or tokens were then coined, and were so called from the fact that the original patent was granted to Lord Harrington of Exton, in the county of Rutland, who secured a portion of the profits of the issue, the remainder being reserved for the King. This patent was granted in 1613. As each coin was to weigh six grains the profit was immense, and the difference between the nominal and the intrinsic value was so great that forgeries were of the utmost prevalence. Lord Harrington died a few months after the patent was granted, and his son and successor shortly afterwards, and a second grant was made to his widow Lady Anne Harrington. The patent was subsequently made over to Gerard Malynes and William Cockayne. These tokens bear:

2. C—A crown over two sceptres more or less in saltire. IACO. D. G.  
MAG. BRI. (OR BRIT.)

R—A crowned harp. FRA. ET. HIB. REX. Common.



The legend on the obverse of these coins commences at the top. These pieces have been thought to have been intended for circulation in Ireland, but this was evidently not the case. The mint mark generally appears on the obverse only, but in some few cases on both sides. Among the latter I have observed those with the m. m.



Cross, Flower, Fusil and Rose. The mint marks appearing on the obverse only are as follows :

A	Eagle's head erased	Mullet pierced
Annulet	Fret	Quatrefoil
Ball	Fusil	Rose
Bell	Fleur de lys	Star
Boar's head	Three ditto	Sword
Cinquefoil	Flower	Thistlehead
Coronet	Grapes	Ton
Crescent	Key	Trefoil
Cross	Lion rampant	Triangle
Small ditto	Lozenge	
Dagger	Martlet	

As will appear from the preceding illustrations, the shape of the harp also differs on various Coins ; some have the bird's head in profile, others, the full face, and others have no bird's head at all. There are variations in the sizes of these coins. A very small piece half the size of the ordinary token was considered by Snelling to have been a half-farthing, but was more probably the result of an attempt still further to impose upon the public. Its rarity affords some evidence that such attempt was successful but for a very short period.



R. 3.

This coin weighs four grains or thereabouts, and as, in addition, we have no record of half-farthings having been contemplated, it may be strongly argued that it is not likely that persons who in the whole transaction shewed the most reckless selfishness, and who had the right to coin farthings at six grains, would go out of their way to strike half-farthings weighing not one-half but two-thirds of that weight. This token is generally found silvered, and between the sceptres and immediately under the crown will be found on some of them a minute capital letter. Of these A B C D E F O and Z have been observed.

The only mint mark is a fret, which occurs on the reverse only. The fret clouée as this is, was a charge on the Harrington Arms, and is in heraldry sometimes called the Harrington Knot. There are some pieces of a size intermediate between that of the ordinary tokens and that of the farthings last mentioned, and they resemble these last in the fact that the mint marks, of which many of those in the list above-given have been observed by me upon these intermediate pieces, occur on the reverse only. The m.m. fret never occurs on these or the larger pieces. It may be further noted that the harp on the larger coins has five or six strings, but that on the intermediate and small pieces has seven or eight. Notwithstanding the order in which I have placed these tokens, and the observations I have made in connection with them, I am bound to admit that, but for the question of weight, it would be more reasonable to suppose that the smallest pieces were coined first, those of the intermediate size next, and the large pieces last, and in support of this contention could be urged the fact that it is more probable that those with the Harrington fret should have been the first issued, and particularly as the last holder of the patent was not a Harrington at all; and secondly, and perhaps with equal force, it might be argued that as the larger pieces are almost identical in size and workmanship with the earliest tokens issued by Charles I., it is much more probable that they formed part of the latest issue of his predecessor. The deficiency in weight of the smaller pieces would in that event be fairly supposed to have been the result of a first attempt at imposition, which was gradually remedied, until an issue of the full weight authorized was secured.

The coins themselves were exceedingly unpopular. They were poor in workmanship, and inconvenient on account of their small size and extreme thinness. Counterfeits swarmed, and it needed numerous proclamations to obtain for them even a limited currency.

The literature of the time is full of disparaging allusions to them, and they were at last hawked through the Kingdom by parcels of £20. each, to the mayors of cities and boroughs, who were commanded to put them into circulation at a discount, and to remit the money realized to the before named Gerard Malynes.

Some trial pieces occur, both of this and the following reign, having more than one token on a slip of copper. As many as four on one slip have occurred, and from this it may be inferred that the tokens were struck in the first instance on sheet copper, and were subsequently cut out.

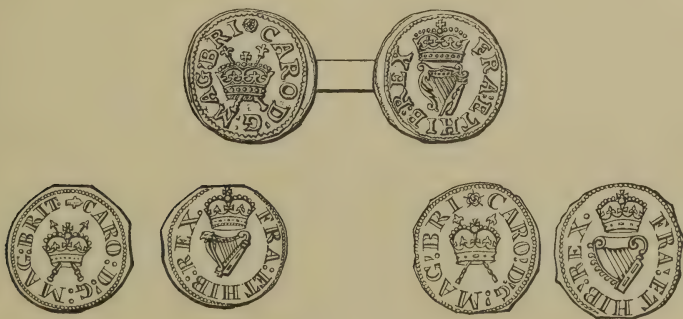
## CHARLES I.

1625—1648.

On the accession of Charles I., the farthing tokens were again proclaimed as lawful currency, and the counterfeiting of them discouraged, and on the 11th of July, 1626, a patent was granted for seventeen years to the Dowager Duchess of Richmond, and Sir Francis Crane. The first tokens of Charles I. resembled those of his father.

1. O—A crown over two sceptres in saltire. CARO. D. G. MAG. ERI.  
(or BRIT.)

R—A harp crowned. FRA. ET. HIB. REX. Common.





The mint marks appear on the obverse only and the following occur :

A	Saltire cross large and	Leaf
Annulet	fleury	Lion
Ditto with pellet	Crown	Ditto rampant
Battle-axe (two shapes)	Dagger	Lozenge
Bell-shaped flower	Ermine spot	Ditto with pellet
Billet	Eye	Martlet
Castle	Fleur de lys	Nautilus ?
Cinqufoil	Two ditto	Omega ? ( $\Omega$ )
Comet ?	Three ditto	Rose (small and large)
Crescent	Fusil (sometimes two	Star
Ditto with mullet	dots perpendicularly	Star fish
Cross	placed on each side)	Shield
Cross on steps	Two ditto	Triangle
Cross fitchée	Harp	Ton
Cross fleury	Hook	Trefoil
Saltire cross	Horse shoe	Woolpack

There are some few other mintmarks which are not capable of attribution to any defined object or symbol ; but as there were so many forgeries at this period these may be distorted representatives of some of the mint marks above described. One variety reads CARA. and BRIT. m. m. rose, and I have seen CARA. on another of these pieces, but these also may be forgeries of the period.

These tokens are sometimes found on square flans, and as strips of these have occurred (almost always with the m. m. rose) it is, as before stated, when dealing with the similar tokens in the last reign, most probable that they were all struck on narrow strips of copper and cut out afterwards.

The shape of the harp differs on various coins. It is sometimes with the bird's head and sometimes without.

The next variety, and which is much rarer, is generally more oval in shape, and the legend commences at the bottom, preceded by the mint mark. The latter is sometimes placed between the stems of the sceptres. In other respects this variety resembles the last.



The following mint marks occur most often on the obverse only, but sometimes on the reverse as well :

Cross patée  
Fret

Rose  
Small ditto

Fleur de lys  
Three ditto

and also the figure 9 (?).

I have only observed BRI, and very rarely BR, but never BRIT on this variety.

Later in the reign an inner circle was adopted, and a greater finish attained in the workmanship. These tokens are scarcer than those without the inner circle, but are not rare.

3. C—A crown over two sceptres in saltire. CAROLVS. D.G. MAG. BRIT.  
Inner circle.

R—A harp crowned. FRAN. ET. HIB. REX. Inner circle.



The mint mark is found on both sides of the coin, and the following occur :

Bell  
Cross

Harp  
Fleur de lys

Martlet  
Rose

and Woolpack.

but the mint marks on this variety are not always the same on both sides of the coin, we have :

O—Woolpack  
O—Harp  
O—Martlet

R—Portcullis  
R—Woolpack  
R—Bell

It has also been stated that the following occur :

O—Fleur de lys

R—Portcullis

O—Harp

R—Bell

but I have not seen these.

In consequence of the gross abuses in connection with these tokens, and the facilities afforded thereby to forgeries, a new farthing token, now sometimes called the rose or royal farthing, was issued in the year 1635.

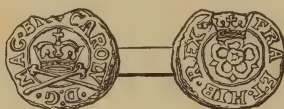
It was coined in copper, but was sometimes composed of two metals, the more easily, as it was stated, to avoid counterfeits. These pieces were thicker and heavier than the last, and a rose was substituted for the harp on the reverse. There are three distinct types.

4. O—CAROLV. D. G. MAG. BRI. A single arched crown above two sceptres placed horizontally in saltire. Inner circle through which the ends of the sceptres pass.

R—FRA. ET. HIB. REX. A single rose surmounted by a single arched crown.

The only m.m. is that of a mullet on both sides.

R. 5.



The second variety has the sceptres perpendicularly in saltire behind, and not under the crown, and reads—

5. O—CAROLVS. (OR CAROLV.) D. G. MA. (OR MAG.) BRIT. (OR BRI.)

R—FRAN. ET HIB. OR FRA. ET. HI.



In other respects it resembles the last. The mint marks are as follows :

O—Mullet

R—Mullet

O—Crescent

R—Crescent

O—Mullet

R—Crescent

O—Crescent

R—Mullet

In the British Museum is one of this type with m. m. crescent on the obverse, but no m. m. at all on the reverse.



and in the same collection is a specimen in silver with the lys mint mark, and which was, no doubt, a trial piece intermediate between this and the next described variety. In some, the inner circle is more or less apparent, and this has probably led to the belief that there is one variety in which the inner circle is wanting altogether.

6. The third variety has the name of CAROLVS at full length, and is with inner circles and of neater workmanship. This variety has always the double rose, and the crown on both sides is double arched.



R. 3

The mint marks occur on both sides and are :

Fleur de lys

Mullet

Crescent

In some, the m. m. on the obverse differs from that on the reverse. The following have been observed :

O—Mullet

B—Crescent

O—Crescent

B—Mullet

O—Lys

B—Mullet

O—Mullet

B—Lys

O—Lys

B—Crescent

I have a farthing of this variety which has no mint mark at all on either side. There are specimens transitional between the second and third varieties, which have the obverse of the one and the reverse of the other.

In the cabinet of Mr. C. H. Nash is a farthing of which an engraving is given below, and which is of very fine workmanship, and different from any of the foregoing. It is probably a pattern. The rose is very large as is also the crown surmounting it, and which latter is more than usually arched. The sceptres on the reverse are wholly within the inner circle. The mint mark on both sides is a fleur-de-lys.



## PATTERNS OF CHARLES I.

The first pattern that should be described is in silver, and does not, I believe, occur elsewhere than in the British Museum. It resembles, but was evidently intended to be an improvement upon, the Harrington tokens.

1.  $\text{O}$ —CAROLVS. D. G. MAG. BRITANN. A double arched crown and the sceptres entirely within an inner circle. No m. m.

$\text{R}$ —FRAN. ET. HIBER. REX. The harp crowned within an inner circle through which the crown penetrates. A small B (for Briot) after REX. *R.* 8.

Attempts were made to remedy the evils caused by the smallness and insignificant value of the tokens above referred to, and several patterns have reached our time. The first of these is a piece about the size of the current farthing of Charles II. It is of pure copper.

2.  $\text{O}$ —FARTHING. TOAKENS (Snell: Copper Coins, Pl. 6, No. 1, wrongly spelt TOKENS). A crowned rose over two sceptres in saltire. In each of the three lower angles made by the sceptres, a large fleur de lys.

$\text{R}$ —TYPVS. MONETAE. ANGL. AERIS. A crown over two sceptres in saltire. In each of the three lower angles a lion passant to the left. *R.* 8.

This is most probably the work of Nicholas Briot, and of the same date as his pattern shilling bearing a similar inscription.

3. Mr. J. H. Burn in his Introductory Memoranda to the London Tradesmen's Tokens, "Beaufoy Cabinet," mentions another pattern with the reverse from the same die as the last, but having on the obverse "CITTIE OF LONDON;" the device being a rose crowned between two swords, the points downward, and dated 1644. He asserts that this was in the Devonshire Cabinet, and probably passed thence into the British Museum; but the Devonshire coin was of the above described type 1. In the British Museum is certainly the CITTIE OF LONDON piece,

which is probably unique, and was purchased at the Trattle Sale (Lot 1526).

4. O—CAROLVS. D. G. M. B. REX. m. m. lys. A crowned rose between C. R. within an inner circle.

R—A. FARTHING. PLEDGE. Same as obverse, and with same mint mark. R. 6.


5. O—CAROLVS. D. G. MAG. BRIT. The legend commences at the bottom of the coin. Within an inner circle the king's bust in armour and with an ornamented helmet.

R—FRA. ET. HIBER. REX. The royal arms in an oval garnished shield within an inner circle extending only round the lower half of the coin, within which is the legend. Before and after the latter is a rose.

The above coin is of the same size as the farthing tokens which bear the harp, and seems to have been a pattern for a similar currency. There is a specimen in my own collection, and also in that of the British Museum.

6. A copper pattern which has been stated to be that of a coin, and specimens of which exist in the British Museum and in my own collection, has on both sides three crowns connected by a knot, but is without any legend. The workmanship is fine, and the piece probably more in the nature of a jetton.

7. In the same collections also is one reading :

O—PRAY. FOR. THE. KING. The words separated by interlaced knots . In an inner circle a crowned rose between C. R.

R—LORD—GIVE THY—BLESSING., in three lines. Under LORD and THY an interlaced knot between two roses.

It is possible that this piece also is a jetton struck on or after the execution of the king.

The following pieces are most often described as half-groats, and are included in the series of silver coins, or rather patterns for silver coins. Their weight, however, in silver, varies from 21 to 30 grains, and I prefer to treat them as patterns for copper coins, particularly as two, at all events, occur in copper or brass. It may generally be laid down as a rule that when a coin, con-



cerning which we have no direct information, occurs in two metals, the lower metal represents its true position. Thus we have many proofs in silver and sometimes even in gold of copper coins; while proofs in silver of gold coins, and in copper of silver coins, are extremely rare. There are, of course, exceptions; but the comparative rarity of the coin in the one or the other metal has no bearing upon the question. Silver specimens of Queen Elizabeth's "PLEDGE OF A PENNY" are far more common than copper ones. The "QVATVOR MARIA VINDICO" farthings are most common in silver, and many other instances will occur to the collector.

8. O—CAR. D. G. MAG. BRIT. FRAN. ET. HI. R. the king's bust bare-headed, with a ruff, m. m. lozenge.

R—FIDEI DEFENSOR. Two C's interlaced, surmounted by a crown; under the cyphers, a small B. An\* inner circle on obv. and rev. R. 3 in silver, R. 8 in copper or brass.

This is by Briot, whose half-groat weighs 14 grains, whereas this, when in silver, weighs 27 or 28 grains. I have one in brass in my collection which weighs 31 grains.

9. O—CAR. D. G. ANG. SCO. FR. ET. HIB. REX. Otherwise as No. 8.

R—Same as No. 8, but there is a lozenge under and on each side of the interlaced C's, and there is no B under them.

I have only seen this in silver.

10. O—CAR. D. G. ANG. SCO. FR. ET. HIB. REX. m. m. a small lozenge. The king's profile bust with large ruff.

R—FLOREBIT. IN. AEVUM. A full-blown rose, irradiated, m. m. rose. R. 5.

A specimen of this in gold is in the British Museum. It otherwise occurs in silver only.

11. O—CAR. D. G. MAG. BRIT. FR. ET. HIBER. m. m. rose, king's head in profile with large ruff.

R—REGIT. VNVS. VTROQVE, m. m. rose, a sceptre and trident united by a triple knot between C. R. crowned. R. 5.

This also occurs in silver only. I have a specimen in my own collection of unusual thickness, weighing 54

grains. In common with the above pieces it would appear to be the work of Nicholas Briot.

12. O—CAR. D. G. ANG. SCO. FR. ET. HIB. REX. Otherwise as No. 11.

R—As No. 11.

This occurs in silver only.

The C. C. on the coin represented in Snelling's Pattern Pieces for Gold and Silver Coins, plate 5, No. 28, is, I presume, an error for C. R.

Snelling also represents a coin (No. 27 on the same plate):

13. O—CAR. D. G. MAG. BRIT. FR. ET. HI. R. m. m. lozenge. C crowned in the field. Under the C, and on both sides of it, is a small lozenge, though these do not appear in Snelling's plate.

R—Same as No. 10 and with the same m. m., but the rose is not irradiated.

This coin is in the British Museum, and is of some importance, as it is one-half the size of the ordinary piece, and although it does not alter my own opinion it favors the arguments of those who would contend that the interlaced C's on pattern No. 7. refer to the denomination of the pieces, and prove it to be a half-groat, in which case the present pattern would represent a design for a penny.

14. O—A rose, surmounted by a large crown, and between c. r. both crowned. Under the rose is a small B. (for Briot).

R—A crowned thistle between c. r. both crowned. Under the thistle, 1640. Weight 23 grains. R. 5 in silver, R. 8 in copper.

This also occurs in silver, but a specimen in copper is in the British Museum.

In the collection of Mr. W. Brice, and in mine also, occurs a silver pattern for a halfpenny, which has not been before (at all events, accurately) described. It weighs eight grains.

15. O—CAROLVS. REX. A full blown rose in an inner circle, crowned, between C. R.

R—A. HALF. PENI. Same design as on obverse. The m. m. s a small fleur de lys on both sides. R. 7.

There is one very similar to this represented in Snell. Patt. pl. 5, No. 19, but without C. R. on either side, and reading A HALF PENNY. I have not been able to trace any such piece, which is probably a blundered representation of the coin above described.

In my collection also, and in that of the British Museum, is a silver pattern for a halfpenny, weighing 42 grains.

16. O—CAROLVS. D. G. MAG. BRIT. The king's head in profile to the left, crowned with a radiated crown. After the inscription, which commences at the bottom, is a small B?

R—FRAN. ET. HIBER. REX. In the field is + C.  $\frac{1}{2}$  R. + surmounted by a large crown. R. 8.  $\frac{1}{2}$ <sub>20</sub>

This appears in Snell. Patt. Plate 5, No. 21, but the small B is omitted, and he refers to the coin as being of mixed metal; mine is certainly of silver. He also expresses his opinion that owing to the form of the crown, which is unique, it was coined after the king's death; but this should be more than doubtful. The weight of this and the other pieces before described is important, as showing, with regard to patterns struck in metals other than that of the intended current issue, that no fixed weight was employed, and this also indirectly proves that these were all, with greater probability, patterns for a copper coinage.

I have another pattern in copper, a very worn example of which is also in the British Museum, and which I believe does not occur elsewhere.

17. O—P. KING. ET. PARLIAMENT. The king's head in profile to the left, crowned. The king's hair is long and curling, and falls over the shoulder.

R—A stem of rose and one of the thistle interlaced, surmounted by a small crown, which is between the letters C. R. R. 8.

The inscription on this coin is singular. The P probably stands for PRO. The weight of the piece, which is extraordinarily thick, but not larger than the Briot pieces, is 102 grains.



## THE COMMONWEALTH.

1648-1660.

During the period of the Commonwealth many patterns for copper coins were struck, but from the extreme rarity even of those which most frequently occur, it does not appear that any were actually put into circulation. They present no great variety of type.

1. **Obverse**—FARTHING, TOKENS. OF. ENGLAND. The words divided by lozenges. A shield with the cross of St. George. m.m. a mullet.  
**Reverse**—FOR. NECESSITY. OF. CHANGE, 1649. Words divided as before. A shield with the Irish harp. m.m. a mullet (Snelling, Copp. Coins, Pl. 6, No. 2). *R.* 6.
2. **Obverse**—THE. FARTHING. TOKENS. FOR. Words divided by mullets. Shield with St. George's Cross. m.m. a mullet.  
**Reverse**—THE. RELEFE. OF. THE. PORE. Words divided as before. A shield with the Irish harp. (Snelling, Copp. Coins, Pl. 6, No. 3). *R.* 6.

The above two pieces are of copper, but are sometimes found of two metals, copper and brass, and in the British Museum is a copper specimen of No. 2 with a very large brass centre.

3. **Obverse**—ENGLAND'S. FARDIN. and sometimes FARDING., FARTHING. or FARTHINGS. A shield with St. George's cross, surmounted by a garland.  
**Reverse**—FOR. NECESSARY. CHANGE., sometimes CHANG., CHAN. or CHA. A shield with the Irish harp, similarly surmounted with a garland. (Snelling, Copp. Coins, Pl. 6, No. 4). *R.* 4.

The words on both obverse and reverse are sometimes separated by small lozenges but more generally by small dots.



This occurs most frequently in mixed metal; sometimes,

but very rarely, in pure copper. I have specimens reading FARDIN and CHA in brass, brass with a copper centre, and copper with a brass centre. A pewter specimen in the cabinet of Mr. R. A. Hoblyn (from the Neligan Sale) is apparently a forgery. A rare variety exists with the letter κ in the centre of the wreath on both sides. It occurred in the Devonshire collection and elsewhere, and is of brass with a copper stud in the centre. There is one also in the British Museum, of a yellowish metal, on which the κ also makes its appearance. The specimens which I have seen, of the ordinary type, differ materially in size and thickness, and are from several different dies. With regard to the letter κ on the variety mentioned I have nothing to suggest, except that there may be some connection between this and the τ. κ. on the pewter pattern, No. 7, afterwards described.

4. O—TRVTH. AND. PEACE. The words separated by mullets. A shield with the cross of St. George.

R—TRVTH. AND. PEACE. Mullets between the words. A shield with the Irish harp. (Snelling, Copp. Coins, Pl. 6, No. 6). R. 6.

This appears to have been struck from the die of the Ramage sixpence, but the edge is not inscribed. It is of copper, as is also the next.

5. O—THVS. UNITED. INVINCIBLE. m.m. a mullet. The words separated by lozenges. Three pillars linked together, bearing respectively a cross, a harp and a thistle; under the pillars the letter R.

R—AND. GOD. DIRECT. OVR. COVRSE., COVR. or CORSE. The words separated as before. A ship in full sail. R. 6.



Some specimens occur without the R (the initial apparently of Ramage) under the pillars on the obverse.

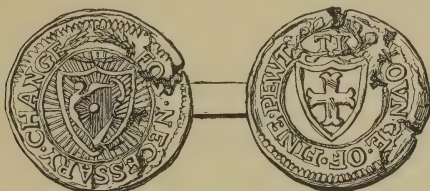
6. O—GOD. IS. OVR. SVN. AND. SHIELD. A scroll-shaped shield bearing a sun ; the whole within an inner circle. m.m. a mullet.

R—OVR. FOVNDATION. IS. A. ROCKE. A rock beaten by the waves, within an inner circle ; over the rock within a partial second circle, A. TOKENE., 1651. m.m. a mullet. R. 8.

I have not seen the above. It is presumably a private token.

7. O— $\frac{1}{4}$  OVNCE. OF. FINE. PEWTER. A shield with a cross fleury. Above it a garland containing the letters T. K.

R—FOR. NECESSARY. CHANGE. A shield with the Irish harp ; above it, a garland. From the centre of the shield, a sun with rays extending through the shield to the inner circle. R. 5.



There is a variety with the sun's rays wanting.

This token was issued in 1654 (vide *Numismatic Journal*, vol. ii., p. 274), and that it is most probably a private token is evidenced by the following extract from the "Mercurius Politicus" for May, 1654. It is headed "ADVERTISEMENT." "Whereas several persons have presented unto his Highness and Council divers patterns for the making of a common farthing for the use of the Commonwealth, and have attended several times about the same, and at this day the business is depending before his honorable Council and their pleasure as yet not signified therein ; and yet, notwithstanding, in the meantime several persons have presumed without any authority or declaration of the State to set the Commonwealth of England's arms on a piece of pewter of the weight of a quarter of an ounce, and have procured intimation in print to be made that these pewter farthings are allowed to pass currant through the Commonwealth of England, &c., and in pursuance thereof have and do daily vend these unauthorized pewter farthings in London and other



parts of this Commonwealth to the great deceit and dammage of this nation. These are to give notice to all men, that if there be not a sudden stop to the making and vending of those pewter farthings the Commonwealth will be greatly deceived, both by the mixing the pewter with lead, and also every tinker and other lewd persons will get molds and make the said pewter farthings in every corner. Therefore all people ought to take notice that no farthings are to pass but such only as shall be authorized by his Highness and his Council to pass through the Commonwealth." (May 4 to 11.) This advertisement, the wording of which is very peculiar, undoubtedly proceeded from some of those parties who had patterns already before the Protector and his Council for consideration. The two next described pieces, the first of which, so far as I know, only exists in the British Museum and in my own collection, are also probably private tokens:

8. O—THE—COMONS—PETICION. in three lines. Underneath a harp and a shield bearing St. George's Cross, placed side by side between two cinquefoils. A cinquefoil also on each side of "THE."

R—THE—POORES—RELEFE. in three lines. A cinquefoil on each side of THE. and a harp and shield similar to those on the obverse, but between the letters E. R. R. 8.

In the Museum specimen the obverse of the coin is of brass, and the reverse of copper. It was purchased at the Trattle Sale (Lot 1522).

9. O—SVCH—GOD—LOVES. in three lines; GOD. between a harp and a shield. Underneath, E. R. between two cinquefoils.

R—PITY—THE—POORE. in three lines. Underneath 1652. Obverse and reverse within a beaded circle. R. 6.

This is also in the British Museum (from the Trattle Sale, Lot 1521), and has also a brass obverse and copper reverse. T. K. and E. R. were most probably the initials of the names of the issuers of these pieces.

In the collection of Mr. W. Brice is a pewter piece

half as large again as any of those above described, and which has all the appearance of being a contemporaneous coin. Its weight is 116 grains.

10. O—THE. FARTHING. TOKEN; OF. THE. Harp in shield; small diamonds between the words. m.m. a mullet.

R—COMMONWEALTH. OF. ENGLAND. St. George's cross in shield. Words divided as before. m.m. a mullet. R. 8.

I have not seen this elsewhere, and it is probably unique.

## OLIVER CROMWELL.

There are five (or perhaps only four) kinds of farthings of Cromwell extant, all bearing his bust laurelled, and all probably the work of David Ramage. The workmanship displayed on these pieces is so inferior to that which is conspicuous on the silver coinage by Thomas Simon that they are not likely to have been engraved by that artist.

1. O—OLIVAR. PRO. ENG. SC. IRL. The bust of the Protector to the left in an inner circle, which is incomplete at the top to allow the head to penetrate to the outer margin of the coin. The words divided by lozenges.

R—THVS. UNITED. INVINCIBLE. m.m. a mullet. Three pillars linked together, bearing respectively a cross, harp and a thistle. Under the pillars, the letter R. The words divided by small lozenges. (Snelling, Copp. Coins, Pl. 6, No. 8, but the small R and the lozenges are omitted on the reverse.)

2. O—OLIVAR. PRO. ENG. SC. IRL. The words divided by lozenges. Bust as on No. 1.

R—CHARITIE. AND. CHANGE. Words divided as before. Shield of arms as on the silver coinage of the Protector, in an inner circle. No mint mark on obverse or reverse. R. 8.



This, as the preceding, is of copper.

3. O—As No. 2.

R—As the R of No. 5 of the Commonwealth coins, with 'CORSE.'

This is of copper gilt set in a white metal rim of a chain pattern. The only specimen known is in the British Museum. It is photographed in Hemfrey's *Numismata Cromwelliana*, Pl. IV. No. 9, and was probably only an experimental pattern struck by Ramage, unless, indeed, it be composed of the obverse of one coin and the reverse of another, an operation which the metal chain surrounding it would in that event effectually conceal.

4. O—OLIVER. PRO. ENG. SCO. AND. IRE. The bust as on No. 1, but no inner circle. m.m. mullet.

R—CONVENIENT. CHANGE. 1651. Shield of arms as on No. 2. No inner circle. m.m. mullet.

The only specimen I have seen of this, is of copper, and in the British Museum. It is also figured in Snelling, *Copp. Coins*, Pl. 6, No. 9, and in Ruding's *Silver Coins*, Pl. xxxii. No. 10. I am of opinion that it is not a genuine coin. The general appearance of the piece is in itself suspicious, and the spelling of OLIVER and IRE are equally so. In addition to these points it will be observed that the date clearly involves an error on the part of the engraver, as Cromwell did not assume the dignity of Protector till December, 1653.

5. O—As Nos. 1 and 2, but the bust is entirely within the inner circle. m.m. mullet.

R—As No. 2. The crown which surmounts the shield penetrates through the inner circle, which is incomplete. No m.m.

R. 7.

This is generally of copper, but there is one also in silver in my collection. All the above coins have the edge plain.

## CHARLES II.

1660—1684.

Until the year 1672 no copper coins were issued for currency in this reign, but patterns in great variety, both as regards metal and workmanship, appear to have been

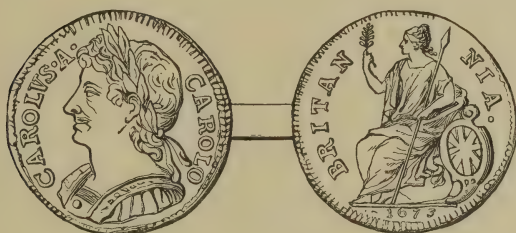


struck, and will be treated of hereafter. On the 16th of August, 1672, the king's proclamation was issued making the new halfpenny and farthing a legal tender only for sums less than sixpence, and penalties were again proclaimed against private tokens, which had previously been put into circulation to so considerable an extent to meet the requirements of trade, but the coinage of which was soon after the proclamation mentioned, wholly discontinued.

The halfpenny may be thus described:

I. O—CAROLVS. A. CAROLO. The head of the king to the left, laureated.  
The bust in Roman armour.

R—BRITANNIA. The figure of Britannia seated, leaning on a shield which bears the combined crosses of St. George and St. Andrew; in her right hand she holds a palm-branch and in her left a spear. Neither leg is bare. In the exergue is the date. R. 2.



This occurs of the dates 1672, 1673 and 1675.

There is a variety of the first date with a linear circle on the obv. and rev. The others have a circle of dots. Copper proofs of the halfpenny of 1672 occur, and a silver proof of the same date is in the collection of Mr. A. E. Copp. Silver proofs of the halfpenny of 1673 are in my own collection, and in that of the British Museum. The figure of Britannia first occurs on this issue of copper coins, and is evidently an imitation of a similar figure in almost the same position on some Roman pieces; notably on those of Hadrian and Antoninus Pius, and the well-known medallion of Commodus. The portrait has been

supposed to be that of the beautiful Frances Stewart, afterwards Duchess of Richmond, but this figure was apparently adopted on coins of this monarch before that lady was taken into his favor, nor does it resemble her.

2. The farthing is of the same type as the halfpenny, except that the right leg of Britannia is bare. R. 2.



It occurs of the dates 1672, 1673, 1674, 1675 and 1679. In addition to these dates, farthings of 1671, some with the King's bust with short hair, others with long hair occur, but are excessively rare in copper, and more so in silver. I have only met with examples in the last mentioned metal, with the King's bust with short hair. The farthings of 1671 were probably designs by Roettier struck in anticipation of the proclamation.

There is a farthing in the British Museum, apparently of 1670, but it has clearly been altered from 1679. In the collection of Mr. R. A. Hoblyn is an ordinary farthing of 1673, on the obverse of which the legend runs CAROLVS. A. CAROLA.

3. In the year 1684, the plan for striking tin coins, which had been mooted so far back as 1679, was carried into execution. It was ordered that a halfpenny and farthing should be prepared, but the farthing alone was struck. It is in type, size and weight, precisely the same as the copper farthing. It has a square stud of copper in the centre, and bears round the edge, the legend NVMMORVM. FAMVLVS. 1684., the date being removed from the exergue of the reverse. In the cabinet of Mr. R. A. Hoblyn, is one dated 1685, which is peculiar, seeing that the King died on the 6th of January, 1685—this, according to the Old Style then in force, being in the year 1684.

## PATTERNS OF CHARLES II.

The patterns of this king are most numerous, and will be referred to in order of date so far as is practicable. In the case of many, however, of these, the date is problematical, and the attribution of such pieces must not be treated as exact or final.

The only pattern for a halfpenny, except that of the QVATVOR. MARIA. VINDICO. type, afterwards mentioned, is as follows :—

- I. O—CAR. II. D. G. M. B. FR. ET. HI. REX. m.m. a rose. A three-masted ship, sailing to the right.  
 R—SOLI. DEO. GLORIA. m.m. a mullet. St. Michael piercing the dragon. R. 4.



This occurs in pure copper, and in the same metal with a broad band of brass; also wholly in brass, and sometimes, but rarely, in brass with a broad band of copper. Proofs in silver are also known.

There are some pieces which have been described as being probably patterns for halfpennies of this reign, having the head of the king on one side and that of the queen on the other, but which are clearly medalets or jettons, as also are the following three pieces, although they are included among the coins of the realm in the National Collection at the British Museum.

- (a) O—CAROLO SECUNDO. Head of the king, neither crowned nor laureated, under it P. R. (for Phillip Roettier).  
 R—QVIESCIT. A sleeping lion. In exergue, BRITAN.  
 (b) O—As before.



℞—ANTE. OMNES. A rose tree with a full-blown rose.

(c) O—C. R. in ornate written characters, direct and retrograde, forming a very complicated pattern, difficult to decipher.

℞—A large crown. The sun to the right rising over a landscape. No legend.

The last is struck in silver and tin as well as in copper, and would almost appear to be of foreign workmanship and is perhaps attributable to the monarch of some country other than England.

The first pattern for a farthing is one very similar in design to, but much larger and heavier than, the Harrington token, or harp farthing, of Charles I. and his predecessor. There are examples in the cabinets of Mr. W. Brice, Mr. R. A. Hoblyn, and of myself. Its general appearance and workmanship, as well as its great rarity, afford sufficient evidence that it is a pattern only, and that it was not intended for currency. Its description is as follows :—

2. O—CAROLVS. II. D. G. M. B. A large double-arched crown, behind which are two sceptres in saltire.

℞—FRA. ET. H.IB. A female-headed harp, surmounted by a small double-arched crown. m. m. a plume.

To 1660 may be assigned five patterns for farthings, two of which bear that date, and the others were evidently issued at the same time. These were doubtless the work of David Ramage who did not die until 1662, on the 5th November in which year, a warrant was issued by Charles II. ordering the removal from the Mint buildings of his widow and children (Mint Record Book, No. IV).

3. O—SVCH. GOD. LOVES. m.m. a rose. Small diamonds between the words of the legend. The head of Charles I. Small R. beneath.

℞—THVS. VNITED. INVINCIBLE. The three interlinked pillars. Same diamonds and mint mark. Copper. R. 7. (Snelling, Copp. Coins, Pl. 6, No. 11, on which however the R. under the bust does not appear.)

4. O—Same as No. 3, but no R. beneath.

R—TRVTH. AND. PEACE. m.m. a rose. A mullet between the words and a diamond at the end of the legend. A rose crowned between C.R. crowned; under the rose, the date 1660. The whole within an inner circle. Copper. R. 5. (Snelling, Copp. Coins, Pl. 6, No. 12.)

The reverse of this coin is evidently suggested by the 1640 pattern farthing of Charles I. by Briot (No. 11).

5. O—CAROLVS. II. REX. m.m. a rose. After CAROLVS. and II. a mullet; after REX. a diamond. The bust of Charles II. to the left within an inner circle. R. 6.

R—Same as No. 3. This occurs in silver only.



6. O—Three interlinked pillars between C. R. crowned. No legend.

R—Same as obverse. Copper. R. 8. (Snelling, Copp. Coins, Pl. 6, No. 14.)

7. O—Same as the reverse of No. 4.

R—Same as the reverse of No. 3, but sometimes with a small R. under the pillars. R. 6.



This occurs in copper and silver, and there is an example in tin (but with the date 1661 instead of 1660) in the cabinet of Mr. A. E. Copp, and a piece in silver with the same date and with a grained edge is in the British Museum; and a similar piece in the same metal and with the same date, but with a plain edge, is in the cabinet of Mr. W. Brice. This, however, is evidently composed of an obverse and reverse soldered together and is of double thickness.

The following patterns of farthings are of uncertain

position, but resemble in some respects the tokens of previous times, and I think, therefore, they should be placed early in this reign:

8. O—THE. KING'S. GRACE. IS. A crown within an inner circle. m.m. a mullet.

R—THE. POORES. RELEIFE. The king's bust crowned, in the branches of a tree. m.m. a rose. Round the edge, the legend CAR. II. D. G. M. BR. F. ET. H. R. R. 7. (Snelling, *Copp. Coins*, Pl. 6, No. 21.)

9. O—Similar to No. 8, but m.m. rose; a small mullet after KING'S.

R—Same legend as on No. 8, but three crowns as well as the king's bust in the branches of the tree, which is doubtless the famous royal oak. The inscription on the edge is CAROLVS. II. D. G. ANG. FRA. ET. HYB. REX. followed by a small rose. R. 8.

This piece is in bell-metal, and is in my own collection. An example in tin is also in the British Museum.

The next type of pattern for a farthing is dated, and its position, therefore, is more easily ascertainable:

10. O—CAROLVS. II. DEI. GRATIA. The king's bust draped and laureated, from the die, apparently, of the shilling of 1663.

R—MAG. BRIT. FRA. ET. HIB. REX. 1663. The four symbols crowned and disposed cross-wise. In the centre four C's inter-linked. R. 6.

This piece is of pure copper. I have one in my collection which reads MAG. BR. FRA. ET. HI. REX. 1663., and on which the date is wholly between two of the crowns instead of being divided. I have another which reads MAG. BR. FRA. ET. HIB. REX. 1663., on which the date is divided by one of the crowns. I have also one of the latter in pure silver, which is probably unique.

The next patterns which I propose to describe are those of the QVATVOR. MARIA. VINDICO. type. They consist of a halfpenny, of several farthings, and of two pieces intermediate in size between the two. The legend, which means "I claim the four seas," is said to have given offence to Louis XIV. of France, in deference to whose views these patterns were not further proceeded with. It is possible that these coins would have been imme-



diately struck for circulation had it not been for the objections of the French monarch, for when in 1672 a copper currency was issued for general use, the same type was retained with the omission of the offensive legend. The halfpenny may be thus described:

11. O—CAROLVS. A. CAROLO. The king's bust in Roman armour, and laureated. The hair short. Linear inner circle. No date.

R—QVATVOR. MARIA. VINDICO. A figure of Britannia wholly draped seated on a globe, holding in the right hand an olive branch; in the left, a spear. In the exergue, BRITANNIA. R. 4.



Proofs exist in silver and copper.

The following two pieces are in silver only. They are larger than farthings and smaller than halfpennies, and it is difficult to account for their existence. Although of a much later date, they are described here for the sake of convenience, having regard to the similarity of their type to that of the foregoing and subsequent pieces:

12. O and R.—Similar to the last, but the hair long and flowing. Under the head, the date 1675. Edge plain. R. 6.

13. O and R.—Same as before, but with the date 1676. R. 2.

The QVATVOR. MARIA. VINDICO. farthings may be divided into two types; the one referable to the year 1662, and the other to the years 1665 and 1666. The first type presents the following varieties:—

14. O—CAROLVS. A. CAROLO. m.m. a lion. A rose, thistle, harp and fleur-de-lys, each crowned and placed cross-wise.

R—QVATVOR. MARIA. VINDICO. A ship in full sail; round the edge, the legend MONETAE. INSTAVRATOR. 1662. R. 6. (Snelling, *Copp. Coins*, Pl. 6, No. 18.)

15. O—Same as No. 14.

R—Same as No. 14. Legend on the edge, ISTA. FAMA. PER. AETHERA. VOLAT., followed by two mullets and a cross. R. 6.

16. O—Same as No. 14.

R—Same as No. 14. Edge grained, but the graining does not reach the edge of the coin. R. 4.

17. O—Same as No. 14.

R—CAR. II. D. G. M. BR. F. ET. HI. REX. A ship in full sail. Legend on the edge \*\* ISTA. FAMA. PER. AETHERA. VOLAT. +. R. 6.  
(Snelling, Copp. Coins, Pl. 6, No. 19.)

The above four varieties are only found in copper, except No. 17, which occurs in silver with a plain edge in the British Museum. The second type gives us the figure of Britannia on the reverse, and on the obverse the king's bust well executed.

18. O—CAROLVS. A. CAROLO. The king's bust in Roman armour and laureated; beneath, the date 1665; the hair is short. A broad rim.

R—QVATVOR. MARIA. VINDICO. The figure of Britannia as on No. 11, but in this as in the case of all the farthings of this type, the right leg is bare. In the exergue BRITANNIA. R. 4.

19. O and R as before, but with the king's hair long and flowing. R. 4.



Both the last-mentioned pieces have sometimes the rim narrow, and the coin is then smaller in consequence. They also exist with the date 1666. They are found in both copper and silver, of which the former is by far the rarer metal. Two very rare varieties of No. 19 exist in tin; one larger, with a circle of bell-metal introduced, and one smaller, with a circle of copper. Both are in the British Museum. In the collection of Mr. W. Brice, and also in my own cabinet, occur specimens of No. 19 in copper, with a circle of brass and with a grained edge, which I have not seen or heard of elsewhere. In the former collection is also an example of the same pattern in brass with a ring of copper.

The edges of these coins, Nos. 18 and 19, vary. They are sometimes plain, sometimes lightly grained, and at other times very coarsely grained; but I have not hitherto met with a copper specimen of No. 19 with the last-mentioned edge, though I have seen it in silver. In my own collection is an example of No. 18 with a plain edge, struck in gold, and one struck in the same metal appears to have been sold in the Thomas Collection (lot 918) many years ago, and was probably the same specimen as was sold subsequently in the Chetwynd Collection (lot 98). In the former sale (lot 917) was also included a gold pattern of No. 19. In the British Museum are gold specimens of both varieties, and both have grained edges.

There is a copper specimen of each of the above-described patterns (Nos. 18 and 19) in the collection of Mr. W. Brice, both of which have the edge coarsely grained, but which differ in being of a substantially larger module than the ordinary patterns. A similar specimen of No. 18 is in the collection of Mr. R. A. Hoblyn. They are exceedingly rare. In Mr. Brice's collection is also a copper example of No. 18, of the ordinary size, on the edge of which is inscribed *ISTA. FAMA. PER. AETHERA. VOLAT.*, and which is probably unique.

The following patterns for farthings are described in an order which they may not, all, chronologically deserve; but it may be fairly assumed that those in tin were issued later, rather than earlier in the reign, as the tendency to coin in that metal was certainly of later growth, and was followed by the succeeding monarchs, on account of the large percentage of profit obtained by them in connection with such coinage. In addition to this, the records of the Mint show that various negotiations took place between the government and the miners of Cornwall, about the years 1679 and 1680 with reference to a coinage of tin. These negotiations all failed, because each side wished to monopolize the profit, and the manufacturers refused to take back pieces not of their own manufacture. Some of



the pieces which will be referred to may be doubted to be coins or patterns for coins at all, but I have given them the benefit of the doubt, and have excluded others which, in my opinion are distinctly medalets or jettons, though described as patterns by other authors.

20. O—Two C's interlinked, crowned.

R—A rose occupying all the field. (Snelling, *Copp. Coins*, Pl. 6, No. 28.) *R.* 2.

There is a variety of this coin in the British Museum, having the two interlinked C's in the written character, and very slender, and the border of the coin is beaded, instead of being of a flowery nature as on the ordinary type. Another variety in the same collection is of finer workmanship, and the rose is somewhat larger and of bolder work, and the inner linear circle is wanting.

21. O—Same as No. 20.

R—Three sceptres crossed; on the top of each a crown. *R.* 6.  
(Snelling, *Copp. Coins*, Pl. 6, No. 26.)

22. O—Same as No. 20.

R—A crown. *R.* 6. (Snelling, *Copp. Coins*, Pl. 6, No. 27.)

These last three pieces are struck on very small thin flans of bad brass, and are generally found silvered, and there is no legend on either the obverse or the reverse of any of them.

The patterns which are now about to be described, are with the few exceptions which will be mentioned, found only in tin or pewter, and mostly with a circlet of brass or bell metal introduced. This introduction was for the purpose of rendering more difficult the task of counterfeiting them.

23. O—CAROLVS. II. D. G. MAG. BR. FR. ET. HIB. REX. m.m. cinquefoil.  
Two C's and two R's in monogram, crowned. Edge grained.

R—THE. POORE'S. RELEIFE., followed by four pellets. A figure of Charity holding a child. A circle of bell-metal is introduced and encloses the monogram on the obverse. A very inaccurate representation of this is given in Snelling, *Copp. Coins*, Pl. 6, No. 22. *R.* 6.

24. O—As No. 23, but sometimes MAG. BRI.

R—Four sceptres crossed. m.m. mullet. ENGLAND., SCOTLAND., FRANCE., IRELAN. This has a circle of copper introduced.  
R. 5. (Snelling, Copp. Coins, Pl. 6, No. 23.)

25. O—As No. 23, but with the legend CAROLVS. SECVNDVS. DEI. GRATIA. m.m. small mullet. Edge grained.

R—MAG. BRIT. FRA. ET. HIB. REX. m.m. rose. The four sceptres crossed in saltire. This also has a circle of copper. R. 6.



This piece is also found in pure copper, and a probably unique specimen in fine silver is in the collection of Mr. W. Brice.

26. O—CAROLVS. II. DEI. GRATIA. m.m. a cinquefoil preceded by a large ornamental scroll. Two C's interlinked, crowned.

R—MAG. BRI. FRA. ET. HI. REX. The four sceptres crossed in saltire. m.m. a cinquefoil preceded by two smaller scrolls.  
R. 5.

In this piece a ring of bell-metal sometimes encloses the cypher.

27. Another variety of the same pattern has a lion at the commencement of the legend on the obverse, and an ornamental scroll at the end of the legend on the reverse.

28. Another variety of a smaller size in the collections of Mr. A. E. Copp and myself, and in the British Museum, has a circle of copper, and the m.m. on the obverse is a mullet, and on the reverse, a small cross.

29. O—CAROLVS. A. CAROLO. The words divided by roses. A rose crowned.

R—NVMORVM. FAMVLVS. A three-masted ship in full sail, to the left. R. 6.



This piece is grained on the edge, and is thicker than any

other pattern. The following variety is not only interesting in itself, but goes near to fix the date at which it was struck.

30. O and R—As No. 29, but with the inscription on the edge CHARITAS.  
REGIA. LOND. RESTIT. R. 7.

This piece occurs in the collection of Mr. W. Brice, and in the British Museum. The conduct of the King at the time of the great fire, and the zeal which he displayed in connection with the restoration of London afterwards, stand out in favourable relief from the general tenor of his voluptuous life, and he might not be unwilling to leave some numismatic record of it. As the fire took place in 1666, this pattern was no doubt struck in or about 1668.

31. O as No. 29, but the words are not divided by roses.

R—A three-masted ship as on No. 29, but the legend is CAMBIENDI.  
SVBS. (for SVBSIDIVM). R. 8.

This is in the collection of Mr. W. Brice. I have not seen it elsewhere. It is struck on a small but very thick flan of tin.

32. O—CAROLVS. II. D. G. The four symbols—the rose, lis, thistle, and harp, crowned and arranged crosswise.

R—MAG. BRIT. FRA. ET. HIB. REX. Same as obverse. R. 8.

This is mentioned by Christmas, but I have not succeeded in seeing any example of it; but a tin pattern, specimens of which are in the collections of Mr. Brice and myself, and also in the British Museum, reads

33. MAG. BR. FRA. ET. HI. REX. 1676, on one side, and the same, but HIB. instead of HI., on the other side. Edge plain. R. 7.

This is evidently composed of two reverses. It is of importance in determining the dates of these patterns. The device on both sides consists of the four symbols crowned, the centre of the cross being filled by four C's interlinked.



34. O—CAROLVS. II. DEI. GRA. A harp surrounded by the garter, bearing its motto HONI. SOIT. QVI. MAL. Y. PENSE. The whole crowned.

R—MAG. BRI. FR. ET. HIB. REX. A rose surrounded by the garter bearing its motto; the whole crowned. *R.* 8. (Snelling, *Copp. Coins*, Pl. 6, No. 17, on which FR. is mis-spelt TR.)

This piece occurs with a ring of copper or bell-metal. One in my collection has the inscription on the edge NVMMORVM FAMVLVS 1684, being of importance also in fixing the date of this and similar patterns, which were no doubt issued in connection with the tin currency coinage inaugurated in that year.

35. O and R—Same as No. 34, with the exception of the legend, which on one side reads PER. MARE. ET. TERRAS., and on the other, PER. MARE. ET. TRRAS. (*sic*). The edge is plain. *R.* 8.

I have a specimen in my collection, and it does not appear to have been before described. The British Museum specimen has the edge inscribed, SVBSIDIVM CAMBIENDI.

36. O—CAROLVS. II. D. G. MAG. BR. FR. ET. HI. REX. A crown. m.m. a pierced cinquefoil.

R—TERRAS. CHARITAS. REVISIT. Four C's interlinked in the form of a cross as on the Maundy groats. m.m. a cinquefoil. *R.* 7. (Snelling, *Copp. Coins*, Pl. 6, No. 20.)

This piece is of mixed metal, whiter than brass, and more yellow than tin. It also occurs in copper.

37. O—CAROLVS. A. CAROLO. The four emblems, the rose, thistle, harp and lis—each crowned, and arranged crosswise.

R—CAMBIENDI. SVBSIDIVM. A tree; on each side of the trunk, two C's interlinked. *R.* 8.

This is struck on a thick piece of tin with grained edge. A specimen is in the British Museum.

38. O—As No. 25.

R—EX. NOCTE. DIEM. The moon shining among clouds over a landscape. *R.* 8.

This is of copper, and of very rare occurrence. It is a remarkable piece, as the same reverse subsequently appears on patterns (or jettons?) of Mary II., and it probably belongs to the same category of pieces.

## JAMES II.

1684—1688.

No patterns appear to have been struck in this reign. The current coins were of tin, with a square plug of copper in the centre. A patent was granted to Thomas Neale and others to coin this tin money at the rate of 20d. from each pound of tin, with 40 per cent. profit to the King.

## HALFPENNY.

1. *Obv.*—IACOBVS. SECVNDVS. Laureated bust to the right in a mantle and no armour.

*Rev.*—BRITANNIA. Figure as on the halfpenny of Charles II.; round the edge, NVMMORVM. FAMVLVS. 1685. *R.* 3.



In addition to the above dates, 1686 and 1687 also occur.

## FARTHING.

2. *Obv.*—IACOBVS. SECVNDVS. Laureated bust to the right.

*Rev.*—BRITANNIA. Figure as on the halfpenny except that the right leg is bare. The inscription round the edge is as on the halfpenny. *R.* 3.



This occurs of the dates 1685 and 1687, and presumably also of 1686.

3. C—As No. 2, but with the bust in armour and the work somewhat neater.

R—As No. 2.

This also occurs of the dates 1685, 1686 and 1687.

Both the halfpenny and farthing of 1688 are stated to exist, but this is extremely doubtful. A specimen of the farthing struck in copper with a plain edge, and therefore with no date, is in the British Museum.

## WILLIAM & MARY.

1688—1694.

The first coinage of these joint Sovereigns was of tin with a square plug of copper, as in the preceding reign, under a commission dated 12th October, 1689, and granted to Charles Godolphin and others. On both the halfpenny and farthing the busts of the King and Queen are side by side, that of William foremost, both looking to the right the King in armour, the Queen wearing a mantle. The dies were engraved by George Bowers until his death in February, 1690, and afterwards by Henry Harris, and James Roettier.

### HALFPENNY.

1. C—GVLIELMVS. ET. MARIA. Busts of the king and queen. The former laureated and with flowing hair.

R—BRITANNIA. The usual figure. On the edge NVMMORVM. FAMVLVS. 1690. R. 4.

The dates 1691 and 1692 also occur. Some of those dated 1691 and 1692, have the date in the exergue as well as on the edge. A further variety, of which an example is in the British Museum, has the heads on the obverse considerably smaller, and the lettering also smaller. The edge of this piece is inscribed NVMMORVM. FAMVLVS. 1690. A halfpenny in the same collection, and

a specimen of which is also in the cabinet of Mr. R. A. Hoblyn, has in the exergue the date 1691, but 1692 on the edge. Snelling mentions a halfpenny of 1689 with the date in the exergue, but this, if indeed it exists, which I doubt, should be a pattern struck late in that year.

#### FARTHING.

2. O—Similar to the halfpenny.

R—Similar to the halfpenny except that the right leg of Britannia is bare instead of being draped as on the halfpenny. R. 3.

This has the date in the exergue of the reverse as well as on the edge. The following dates occur, 1690, 1691 and 1692. On the farthing of 1692 the date is sometimes with large figures, and sometimes with small ones. In the British Museum is one of 1692 with a plain edge struck in copper, and another of the same year struck in a metal apparently composed of a mixture of copper and brass. Specimens exist of farthings in pure copper struck in 1689, on which the head of the sovereigns somewhat resemble those on pattern No. 8, and these, it is presumed, were mere patterns. There is a small star after BRITANNIA on these.

In 1694 a copper halfpenny and farthing were issued somewhat of the same type as that of the tin coinage, but differing in having no legend on the edge, and the busts also differ considerably. In 1693 Andrew Corbett had obtained a patent for the coinage of copper pieces but in 1694 this was withdrawn and a patent for seven years was granted to Sir John Herne and others.

#### HALFPENNY.

3. O—GVLIELMVS. ET. MARIA. Busts of the king and queen. The former with short hair.

R—BRITANNIA. 1694 beneath the figure of Britannia. R. 1.

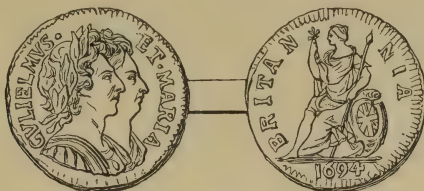
I have a bronzed proof of this in my collection, and there is a specimen in gold in the British Museum.



FARTHING.

4. O—As on the halfpenny.

R—As on the halfpenny, but the right leg of Britannia is bare.



These occur only of the year 1694. There are proofs of the farthings in silver. A farthing also occurs on a thick flan of copper of much larger module than usual. Snelling mentions farthings of 1692 and 1693 with long hair as on the tin coins, but their existence is more than doubtful.

PATTERNS.

There are several copper patterns of the halfpenny known, which I will now describe. The first four of these may possibly be medalets or jettons.

1. O—Bust of the king with long flowing hair, half concealing the laurel with which he is crowned. Neck bare. No legend.

R—Bust of the queen of similar work; the hair gathered in two knots on the top and on the back of the head. Neck bare. No legend. R. 6.

2. O—GVLIELM—VS. REX. Large bust of the king of bold and coarse work.

R—MARIA. REGINA. Large bust of the queen of similar work. R. 5.



3. O—GVLIELMVS. III. DEI. GRATIA. Head of the king, laureated, with flowing hair and bare neck. Five pellets under the bust.

R—MARIA. II. DEI. GRATIA. Bust of the queen with one lock of hair flowing down in front. Four pellets under the bust, *R.* 5. The heads on this pattern (Snelling, *Copp. Coins.* Pl. 8, No. 1) are small in proportion to the size of the flan, and are in fact the same as those on the pattern farthings or medalets afterwards mentioned.

A variety of this pattern without legend on either side is in the British Museum.

4. O—GVLIELM—VS. REX. Bust of the king, no armour, hair short.

R—MARIA. REGINA. Bust of the queen with hair flaming and peculiarly dressed—a long ringlet falling over the left shoulder. An open quatrefoil before the legend. *R.* 8.

This pattern is of extremely bold work, and in very high relief. The flan is small and thick. I have not seen it elsewhere than in my own collection. It was formerly in the Tyssen, Durrant, Hawkins, Bergne (lot 1012) and Addington collections, and has been described as a pattern farthing. An impression in silver exists in Mr. Copp's collection; this probably is also unique.

5. O—GVLIELMVS. ET. MARIA. Busts as on the tin halfpenny.

R—ENGLISH. COPPER. On a shield the crosses of St. George and St. Andrew combined, surmounted by a small ornament resembling an escallop shell. *R.* 6.

6. O—GVLIELMVS. ET. MARIA. Busts as on the current halfpenny but finer work, and the armour more ornamented.

R—BRITANNIA. 1694. *R.* 5.

This is larger and more elegant than the current coin, and the hair is differently dressed. Broad circle on obverse and reverse.



This pattern also occurs in bronze.

7. O—GVLIELMVS. ET. MARIA. Busts as usual, but of rather finer work, on a larger flan than usual, with a broad beaded circle on obverse and reverse.

R—BRITANNIA. 1694. Figure as usual. R. 4.

Of this type, which is usually in copper, a worn silver proof occurs in the cabinet of Mr. R. A. Hoblyn.

8. O—GVLIELMVS. ET. MARIA. Busts of the king and queen, of very bold but inferior work, in very high relief.

R—BRITANNIA. The figure of the same bold work in high relief; hair dressed differently from that on the ordinary type, and the globe beneath is wanting. R. 7.

This occurs both with an inner circle and without one, but both varieties are very rare.

I have only met with two patterns which can with any degree of certainty be described as patterns for farthings.

9. In the collections of Mr. Brice, Mr. Hoblyn and the British Museum, is a pattern farthing in copper, on which the work is somewhat intermediate in character between Nos. 6 and 8, but more exactly resembling, and probably intended as a companion piece to No. 6. The date on the reverse, in the exergue, is 1694, and the figure of Britannia, which is seated on a globe, has the right leg bare as on the current farthings.

10. In Mr. Hoblyn's cabinet and in that of the British Museum are further patterns in copper for a farthing of the same year, which in workmanship resemble most nearly and were probably intended as companion pieces to No. 7. As usual, the right leg of Britannia is bare.

The following pieces have been described as patterns for a currency coinage, but although I now describe them in all their varieties, *quantum valeant*, I cannot but think that they are merely medalets or jettons. Having regard to the fact that he had come to the throne only by means of the flight of his predecessor and the consequent extinction of the Stuart line, and knowing the strong feeling among the lower classes especially, in favor of what was

considered to be the divinely-legitimate race, it is quite probable that William thought it politic to distribute jettons of this kind, as widely as possible, to give publicity to and ensure recognition of his and his queen's titles as reigning Sovereigns.

These pieces, the comparative degrees of rarity of which in their different metals, it is impossible to state with any exactitude, are of two sizes—one smaller than the halfpenny and larger than the farthing, the other of a size smaller than the farthing. Of the former the following four varieties occur :—

11. *Obverse*—GVLIELMVS. ET. MARIA. D. G. The heads of the king and queen in mantles, without armour.

*Reverse*—HISCE. SVFFVLTA. The Crown supported by three pillars bearing respectively the words RELIGIO—LEX. ET—LIBERTAS.

This occurs in silver, copper, yellow metal, and white metal, and one in gold in the British Museum, where there is also one of which half the coin is of copper and the other half of brass.

12. *Obverse*—As No. 11.

*Reverse*—IGNIBVS. IMPAR. A ship on fire; at the stern a flag flying bearing the three fleurs-de-lys of France.

This is in silver.

13. *Obverse*—As No. 11.

*Reverse*—IVNGIT. AMOR. PATRIÆQ. SALVS. Two arms issuing from clouds on the right and left sides of the piece, grasping together a sceptre which passes through a crown.

This occurs in silver, copper, and tin; also partly in copper and partly in brass.

14. *Obverse*—As the reverse of No. 11.

*Reverse*—As the reverse of No. 13.

This is in silver with a plain edge in the cabinet of Mr. R. A. Hoblyn and with a grained edge in my own.

Of the smaller pieces the following varieties occur :—



15. O—GVLIELMVS III. DEI. GRA. The king's bust, laureated, with long flowing hair and bare neck.

R—MARIA II. DEI. GRA. The queen's bust with the hair gathered up at the back in a knot; one lock flowing down in front.



This is in silver, copper and mixed metal, and a variety is in the British Museum, one side of which is copper and the other brass.

In the collection of Mr. W. Brice is a specimen in copper of the size of the current farthing, and which may afford a slight argument in favor of the acceptance of these pieces as patterns for current coins.

16. O—As No. 15, but with DEI. GRATIA.

R—As No. 15, but with DEI. GRATIA.

17. O—GVLIELMVS. TERTIVS. D. G. Bust as on No. 15.

R—As No. 15.

MARY (*alone*).

18. O—As reverse of No. 15.

R—EX. CANDORE. DECVS. A rose tree with a rose in full bloom.



This is in silver, copper and mixed metal.

19. O—As reverse of No. 15.

R—EX. NOCTE. DIEM. The full moon shining from among clouds on a landscape.

This is in silver only. The design and motto resemble those on the pattern No. 38 of Charles II.

20. O—As reverse of No. 18.

R—As reverse of No. 19.

This occurs in silver only.

WILLIAM (*alone*).

21. O—As No. 15.

R—As No. 12.

This also is in silver only.

22. O—As No. 15.

R—NON. DEVIO. The sun shining.

This is also in silver only. One specimen in the British Museum is of copper on one side and brass on the other.

A pattern for a halfpenny which has considerably perplexed numismatists appeared about this time. It is commonly called the London halfpenny, and presents us with two varieties.

23. O—An elephant to the left. No legend.

R—GOD. PRESERVE. LONDON. The arms of the City; a star below the shield. R. 3.

This has occurred struck in fine brass.

24. O—As the last.

R—LON | DON. The arms of the City; a star above and below the shield. R. 6.

The latter is very rare. Both patterns are sometimes struck over halfpennies of Charles II., but are referred to this reign because the pieces struck for Carolina and New England with the same obverse and apparently from the same obverse die, bear the date 1694.

In the British Museum is a pattern on an octagonal flan of copper.

25. O—GVLIELMVS III. DEI. GRA. Large bust of the king, penetrating the inscription above and below.

R—MAG. BR. FRA. ET. HIB. REX. 1691. The arms cruciform and with the Dutch lion on a shield of pretence in the centre, as on the silver coins.

The date of this coin, its shape, and the fact that the queen's name does not appear, tend to confirm my opinion that it is a trial piece only.

# WILLIAM III.

1695-1702.

After the death of the queen, which took place on the 28th December, 1694, an alteration in the coinage necessarily took place. Of the current coins halfpennies and farthings of copper alone exist; they are of the usual type.

## HALFPENNY.

**I.** O—GVLIELMVS. TERTIVS. The king's bust laureated and in armour to the right; the hair short.

**R.**—BRITANNIA. Figure of the usual type. Date in exergue. *R. I.*



These are very rarely met with in fine condition. The dates 1695, 1696, 1697, 1698, 1699, 1700 and 1701 occur. Some of the halfpennies of 1698 and 1699 have the date in large figures following BRITANNIA in the legend of the reverse instead of in the exergue. Both the halfpennies and the farthings appear sometimes to have been struck but were most often cast. In 1699 a change in the bust took place, and of that year there are coins with both forms of bust. At the same time the position of the figure of Britannia was also altered. On some few halfpennies of 1700 there is a break in the word TER—TIVS which is continuous on the others. On some others of 1701 the v's on the obverse are A's upside down, and the A's on the reverse are v's upside down.

## FARTHING.

2. O—GVLIELMVS. TERTIVS. Head as on the halfpenny.

R—BRITANNIA. Figure as usual. Date in the exergue. R. 1.



These are also very rare in fine condition. The dates 1695, 1696, 1697, 1698, 1699, 1700 and 1701 occur. Some of the farthings also of 1698 and 1699 have the date at the end of the legend instead of in the exergue. There are silver proofs of the farthings of those two dates, on which, also, the date occurs after the legend. Mr. William Webster has a note of a farthing of 1695 in silver, but I have hitherto failed to trace any such coin.

## P A T T E R N.

A pattern—the only one of this period—presents the king's bust on both sides. It is of copper and is rather smaller than the current halfpenny and is of finer workmanship. It may be a jetton only.

O—GVLIELMVS. TERTIVS. The king's bust laureated and in armour.

R—Bust and legend as on obverse. R. 7.

This piece occurs in the cabinet of Mr. R. A. Hoblyn.

## ANNE.

1702—1714.

There had been so great an abundance of copper coin issued during the later years of the reign of William, and so many complaints were made by the tradespeople, both as to the quality and quantity of these, that acts of Parliament were presented to the House of Commons



in 1699 and subsequently, to stop the excessive issue. This, however, appears to have been without result, as the coins of 1699, 1700 and 1701 are as abundant as the earlier ones. In consequence of this position of matters no fresh copper coinage was found to be necessary when Queen Anne ascended the throne. During the last two years of her reign, several patterns for copper coins were engraved at the mint by Croker (or more properly Crocker) a German by birth, who was then Principal Engraver at the Mint. These were struck with artistic designs in accordance with suggestions made to the Lord Treasurer by the celebrated Dean Swift. None appear to have been put into circulation, and many of the specimens, especially of the halfpennies, which occur in cabinets were probably struck from the dies after the Queen's death. The farthing, No. 15, is supposed to have been intended for the current farthing, and is certainly much more common than the others, notwithstanding the vulgar error which once prevailed to the effect that there were only three of these ever struck. This error has led to disappointment on the part of many a person, and has even been the origin of legal proceedings being instituted under the false impression caused by it.

The following is a list of such of the patterns before referred to as are known to exist.

#### HALFPENNY.

- I. O—ANNA. DEI. GRATIA. The queen's bust in high relief and of fine workmanship; a fillet of pearls twisted in the hair, and falling behind. The bust gracefully draped.
- R.—Same as obverse. R. 6.



The edge of this piece is sometimes uninscribed. A variety has DECVS. ET. TUTAMEN. ANNO. REGNI. DVODE+. (British Museum, and Durrant's sale, lot 877) or DVODECI. (H. Robson's sale, Sotheby, 1840), but as I have a specimen in a very high state of preservation, which reads DECVS. ET. TVTAM. ANNO. REGNI. DVODEC+a nd on which the concluding letters of TVTAMEN. and DVODECIM. are clearly traceable under what follows each of those words, the mystery is easily explained by the fact that the legend, (being the collar of the half crown) considering the size of the lettering adopted, was too long for the edge, and the engraver adopted a slovenly expedient to cure this.

2. O—ANNA. AVGVSTA. The queen's head as before.

R—Same as obverse. R. 8.

This is in tin with a plain edge, and is in the British Museum, and is believed to be unique. In the same collection is another specimen in the same metal with a plain edge, and with the Queen's bust on both sides, but with no legend on either side.

The following patterns are altogether of a different style of workmanship, and do not at all resemble Croker's work in connection with copper coins, although somewhat like that on the silver coins engraved by him. The relief is lower, and the details more minutely elaborated.

3. O—ANNA. D. G. MAG. BR. FR. ET. HIB. REG. The queen's bust without any fillet or ornament in the hair.

R—No legend. The queen with the attributes of Britannia seated under a crown, holding in her right hand an olive branch, in her left a spear; her right leg bare. R. 5.



4. O—Same as No. 3.

R—Same as No. 3, save that a rose and thistle, with leaves, on a single stem, are substituted for the olive branch. *R.* 5.

A variety of this pattern occurs in fine brass, and one in silver is in the British Museum.

5. O—Same as No. 3.

R—A rose and a thistle, each with leaves, opening from one stem and surmounted by a crown. *R.* 4.

A specimen in silver is in the British Museum.

6. O—Same as No. 3.

R—Same as No. 5, but without the crown. *R.* 4.

7. O—Same as reverse of No. 3.

R—Same as reverse of No. 5. *R.* 4.

8. O—Same as reverse of No. 3.

R—Same as reverse of No. 6. *R.* 4.

I have a pattern in silver of this type in my collection. There is one also in the same metal in the British Museum.

9. O—Same as reverse of No. 4.

R—Same as reverse of No. 6. *R.* 4.

10. O—Same as reverse of No. 5.

R—Same as reverse of No. 6. *R.* 4.

All the above, from Nos. 3 to 10, are without a date. Snelling, whose work on the copper coinage was published in 1776, states that after Croker's death in 1740 the dies passed into the hands of Mr. Bush of the Ordnance Office in the Tower. The latter caused some impressions to be struck off, and the Hon. Richard Arundell, who held the office of Master of the Mint from 1733 to 1740 hearing of this, ordered the dies to be destroyed, which was done. The modern-struck impressions, some of which, as will appear from the foregoing list, are of a very capricious nature, must have been struck, therefore, in 1740. Some doubt has been expressed with regard to the work having been that of Croker, and the names of other artists have been mentioned in connection with these pieces, but the evidence is strongly in favor of their attribution to Croker, and the claims of some of the rival

engravers mentioned, are disposed of by the fact that pattern No. 3, is described by Leake in his "Historical Account of English Money," which was published so far back as 1726.

## FARTHING.

Of the farthing patterns there exist the following varieties :—

11. *Obverse*—ANNA. DEI. GRATIA. The queen's head as on the pattern halfpenny No. 1.

*Reverse*—BRITANNIA. 1713. The date in the legend. The figure of the queen as Britannia, as usual, with an olive branch in her hand. *R.* 4.

This coin has a very broad rim on both sides and occurs in gold, silver, and bronze or copper. Impressions from more than one die occur. I have one on a thick flan of a yellowish metal in my cabinet (formerly Bergne's, Lot 1080) on which the lettering is more florid, and that on the reverse is much smaller than usual, and on which the inner circle on the reverse is ornamented. I have also an example in copper with large lettering and no inner circle on the obverse, and this, I believe, also occurs in silver.

12. *Obverse*—ANNA. DEI. GRATIA. The queen's bust as on No. 11.

*Reverse*—BRITANNIA. Broad grained rim. The queen with the attributes of Britannia as usual, seated under a portico. In exergue, 1713. *R.* 5.



This also occurs in gold, silver and copper or bronze. A variety has smaller letters and wants the broad rim.

13. *Obverse*—ANNA AVGVSTA. Bust of the queen similar to that on No. 11, but in yet higher relief and of finer workmanship. Broad grained rim.

*Reverse*—PAX. MISSA. PER. ORBEM. Peace in a biga, holding in her right hand an olive branch, in her left, a spear. In exergue, 1713. *R.* 6.





This is found in gold, silver, tin and bronze or copper. Some in silver are struck on much thicker flans than others. It is most probable that the features of the figure of Peace are intended to be those of the queen.

14. O—ANNA REGINA. Bust as on No. 11.

R—BRITANNIA. Figure of Britannia, more draped and bosom and leg not bare. Laurel branch in her hand, which is not raised as on previous patterns. In exergue, 1714. *R.* 5.

15. O—ANNA. DEL. GRATIA. Bust as on No. 11.

R—BRITANNIA. Figure as on No. 14. In exergue, 1714. *R.* 3.



This, as before stated, was probably intended to be the current farthing, but it does not appear ever to have been put into circulation, and the death of the queen took place shortly after its execution. It occurs in silver and copper. I have one of a smaller size in copper, which is from a different die; the lettering is of a more florid character, and there are no dots after the words on the obverse.

16. O—ANNA. DEL. GRATIA. The queen's bust within a double inner circle, under the head, a scroll. The letters of the legend on both sides are sunk instead of being raised.

R—BELLO ET PACE. Britannia helmeted and standing, holds an olive branch in her right hand and a spear in her left, in a double inner circle. In exergue, 1713. A broad grained rim. *R.* 7.

This piece (incorrectly engraved in Ruding Suppl. Part II. Pl. IV No. I), is very rare. Examples occur in

the Hunter collection and in the British Museum; the latter in poor condition. In the Bergne Sale (lot 1076) there was one described as being in pewter or mixed metal.

## GEORGE I.

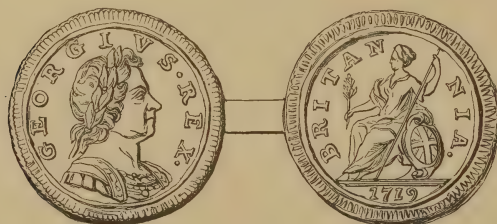
1714-1727.

The over-issue in the reign of William III. had the effect of still supplying all demands for copper coins at the time of the accession of George I. to the throne, and it was not until three years afterwards that any further coins were struck. The coinage of the last-mentioned monarch consisted of halfpennies and farthings only. They are all the work of Croker, but inferior in design and execution to those of the late reign.

### HALFPENNY.

**1. O—GEORGIVS. REX.** The king's bust to the right with short hair laureated and with armour, within a linear circle surrounded by broad graining. Edge plain.

**R—BRITANNIA.** The figure of Britannia holding a laurel branch and with usual attributes. The date in the exergue. Inner circle as on obverse. *R.* 2.



This coin occurs of every date from 1717 to 1724 inclusive. The halfpennies of 1717 and 1718 are smaller and thicker than those of subsequent years. In the British Museum is a halfpenny of 1718 which has been struck over a piece of gun-money of James II., dated 1689. In the same collection is a halfpenny of 1721 of double the

usual thickness. Proofs in silver and in copper exist of the halfpenny of 1717.

There is a rare halfpenny, possibly unique, by Croker, which gives the king's head on both sides, like one of the patterns of Anne by the same artist; but this is, in my opinion, merely due to an accident from two obverse dies being used. I have a halfpenny of George III. of the same character. Similar pieces have been forged and used with some success, in "pitch and toss."

#### FARTHING.

2. O—GEORGIVS. REX. Bust as on the halfpenny.

R—BRITANNIA. As on the halfpenny. R. 2.



This occurs of the same dates as the halfpenny, and those of 1717 and 1718 are in like manner smaller and thicker than those of subsequent years.

Proofs of the farthing of 1717 occur in copper, and of 1717, 1718 and 1719 in silver. In the cabinets of Mr. Brice and Mr. Hoblyn are copper examples of the farthing of 1720 struck on a very thin flan, with broad rim and grained edge.

## GEORGE II.

1727-1760.

The first coinage (commonly called the "young head" coinage) of George II. resembles that of his father, except that his head is turned to the left instead of to the right, and there is no linear inner circle on either side of the coins. The warrant for the execution and issue of pieces under this coinage is dated 21st July, 1729, and was

signed by the Queen Caroline, as guardian of the kingdom, during the absence of the king in Germany. These coins, which were the work of Croker, consisted of halfpennies and farthings only.

#### HALFPENNY.

1. *Obverse*—GEORGIVS. II. REX. The king's head to the left, laureated, with short curling hair. Armour plain.

*Reverse*—BRITANNIA. Figure as before, but larger in size and of bolder work. The date in the exergue. *R.* 1.



These occur of the dates 1729 to 1739 inclusive. Proofs of the halfpenny of 1729 exist in copper and in silver. A halfpenny of 1730 is remarkable for the omission of the letter R in the king's name, which reads, therefore, GEORGIVS. REX. This was called in afterwards, and another, with the name correctly spelt, occurs of the same year.

#### FARTHING.

2. *Obverse*—GEORGIVS. II. REX. Bust as on the halfpenny.

*Reverse*—BRITANNIA. As on the halfpenny. Date in the exergue. *R.* 1.



These occur of every date between 1730 and 1739, both inclusive, except that there were none issued in 1738. Proofs of the farthing of 1730 exist in silver and copper.

In 1740 a new copper coinage took place. The head is older, and the engraver was F. C. Tanner, who in that year was appointed Chief Engraver to the Mint in succession to Croker.



## HALFPENNY.

3. *Ob*—GEORGIUS. II. REX. Head with short hair as before, but the latter having more the appearance of a wig; laureated. Armour as before.

*R*—BRITANNIA. Figure as before, but the laurel branch with more leaves. *R*. I.



These occur of the dates 1740 to 1754 inclusive, with the exception perhaps of 1741, of which year I have failed hitherto to discover one. No proofs of either the halfpenny or farthing are known. The *u* in the king's name on the halfpennies from 1740 to 1744 inclusive is formed in the modern fashion, but subsequently the old form of *v* was again resorted to.

## FARTHING.

4. *Ob*—GEORGIUS. II. REX. Bust as on the halfpenny.

*R*—BRITANNIA. Figure as on the halfpenny. The date in the exergue. *R*. I.

The farthings occur of the years 1741, 1744, 1746, 1749, 1750 and 1754. The farthing of 1748 has also been said to exist, but if it does it must be extremely rare. I have never seen or heard of it. The *u* appears in the king's name on those of 1741 and 1744, and *v* on those of the later years.

The forgeries of copper coins during this reign were conducted on a most alarming basis, and formed the subject of much complaint. Petitions were presented to the King in Council, and amongst other suggestions was one to the effect that the nominal value of the coins should be reduced by one-third, it being clear that the forgeries were due to the great difference between their nominal and intrinsic values. No effective remedy was, however, introduced, and the grievance continued during the earlier parts of the next reign.

## GEORGE III.

1760-1820.

The accession of George III. produced no change in the coinage. For ten years no other copper coins were issued than those from the dies of George II. of the date 1754; and it was not till the year 1770 that the first halfpenny of the reigning monarch was struck, and not until the following year that the farthing appeared.

## HALFPENNY.

1. O—GEORGIUS. III. REX. The king's bust to the right, laureated and in armour.

R—BRITANNIA. Figure as usual. Date in exergue. R. 1.



These occur of the dates 1770 to 1775 inclusive. There is a halfpenny of 1772 (now very rare), on which the king's name is spelt GEORIVS, but it was suppressed, and a coin with the name of the king correctly spelt, was issued in its stead. Silver, gilded and bronzed copper proofs exist of the halfpenny of 1770, of which the workmanship is very fine.

## FARTHING.

2. O—GEORGIUS. III. REX. The king's bust as on the halfpenny.

R—BRITANNIA. Figure as usual. Date in the exergue. R. 1.



These were coined in 1771, 1773, 1774 and 1775 only. The farthing of 1772 has been said to exist, but I doubt it. Christmas questions the year 1775, and states that the farthing of that year was probably a forgery; but although forgeries of this coinage are as plentiful as those of the preceding monarch, and I have seen them more often (especially the halfpennies) of the year in question, I have a farthing of 1775 which is undoubtedly genuine. There is one equally beyond suspicion in the British Museum, and doubtless in many other cabinets.

Proofs of the farthing of 1771 occur in bronzed copper. The heads on this coinage were probably engraved by Tanner whose work they closely resemble and the reverses were from the old dies of George II, which were also engraved by that artist. After 1775 there was a long gap, and many patterns, which will be treated of under that head, were struck, but no coins were issued for currency until the year 1797, when a large coinage, designed by Küchler, of what are now popularly called the "cart-wheel" pieces, took place.

#### TWOPENCE.

3. O—GEORGIUS III. D: G. REX. on a broad band in sunk letters.

The king's head to the right, laureated and draped: on a fold of the drapery under the shoulder is a small κ.

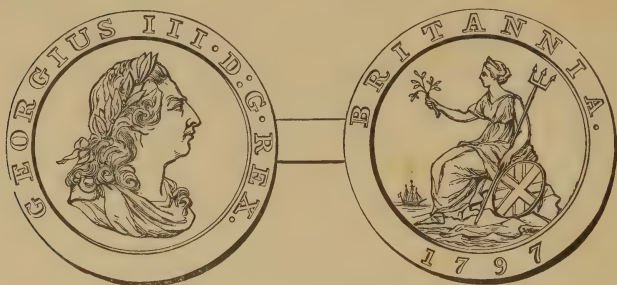
R—BRITANNIA. on a broad band as before. Britannia seated on a rock, the usual shield, but with heraldic colouring, by her side, waves beneath; to the right a distant ship with three masts. In her right hand, Britannia holds an olive branch, in her left, a trident. Beneath the shield is the word SOHO. On the band, below, is the date 1797. R. 2.

This is the first and last twopenny piece that was ever coined by authority in copper. The word SOHO refers to the Soho Mint at Birmingham, where Messrs. Boulton & Co. carried on their business, and coined these and most of the copper coins and patterns of this reign.

Proofs occur in gold, silver, gilded bronze, bronze and copper.

## PENNY.

4. O and R. Same as No. 3. R. 2.



Proofs occur in gold, silver, gilded bronze, bronze and copper.

The halfpenny and farthing of this year were never issued for circulation, and should properly, therefore, be treated as patterns, but to preserve the continuity of the series, it will be more convenient to describe them here.

## HALFPENNY.

5. O and R same as No. 3. R. 4.

This occurs in gold, silver, gilt and bronzed metal. In some specimens of the latter the edge is slightly grained, but not to the extreme edge of the coin.

## FARTHING.

6. O and R same as No. 3. R. 3.

This occurs in gold, silver, gilt and bronzed metal. I have a silver pattern which differs in wanting the word SOHO on the reverse and also in the form of the ship; the prongs of the trident are also much larger.

The farthing of 1798 is a pattern and will be described under that head. In the year 1799 a halfpenny and a farthing were struck for circulation. They also have edges grained as on No. 5. On these coins the broad band and sunk letters are discontinued.

## HALFPENNY.

7. O—GEORGIUS III DEI GRATIA REX. The king's bust to the right, laureated and draped; under the shoulder, K.

R—BRITANNIA. Figure as before; under the shield, SOHO. In the exergue, 1799. R. 1.





Gilt proofs occur, as also proofs in copper and bronze.

#### FARTHING.

8. *Obverse*—GEORGIUS III DEI GRATIA REX. The king's bust to the right, laureated and draped. Under it the date, 1799.

*Reverse*—BRITANNIA. The figure as before. Beneath it 1 FARTHING between two rosettes.



Gilt proofs, as also proofs in bronze and copper, occur. A gold proof with plain edge was included in the sale of the collection of Mr. John Marshall, of Belmont (Lot 66), and a silver proof is in my own collection.

In 1806 and 1807 a very extensive issue of copper coins took place consisting of the penny, halfpenny and farthing. This was sufficiently large to cause the gradual disappearance of the numerous tradesmen's tokens with which the kingdom swarmed, and which had become necessary and in general use previously, owing to the great scarcity of current coins.

#### PENNY.

9. *Obverse*—GEORGIUS III. D : G. REX. The king's bust to the right, laureated and draped, with the letter K under the shoulder. Beneath the bust, the date.

*Reverse*—BRITANNIA. The usual figure with SOHO. *R. 1.*

This occurs of the years 1806 and 1807.

#### HALFPENNY.

10. *Obverse* and *Reverse*—As the penny and occurring of the same years. *R. 1.*

#### FARTHING.

11. *Obverse* and *Reverse*—Also as the penny and occurring of the same years. *R. 1.*



Proofs of the above three coins of 1806 occur in silver, bronze, gilded bronze and copper, and of the farthing also in gold. The silver and gold proofs are excessively rare.

### PATTERNS.

The earliest patterns are those of the halfpenny, by Droz who had executed some very good work in France and was invited to this country by Mr. Boulton of the Soho Mint. There are several varieties of these, all dated 1788 or 1790.

1. O—GEORGIUS III. D. G. REX. The king's bust to the right with long flowing hair, with a curl over the shoulder, and bare neck, prolonged to the margin of the coin; D. R. (for Droz Fecit) on the shoulder. An eagle's head above a thunderbolt beneath the bust.

R—BRITANNIA 1788. The date in the legend. Britannia seated on the globe with flowing robes, which have richly embroidered edges; in her right hand, a spear; in her left, a garland. The left arm rests upon a shield. Under the shield, a small D. In the exergue, a ship's rudder and palm branch crossed. R. 7.

This is with a plain edge and is bronzed, and was probably the first essay on the part of Droz, whose French proclivities as displayed thereon, were probably not appreciated nor likely to be adopted by his patriotic employer. A genuinely struck specimen of this is in the cabinet of Mr. W. Brice. I have also seen modern struck examples.

2. O—As No. 1, but the neck of the king much shorter. The eagle's head does not make its appearance on this and the subsequent patterns.

R—As No. 1. R. 2.

The edge of this pattern is sometimes plain and sometimes of guilloche pattern finely grained on either side. It occurs in bronze gilt, bright copper and also silver plated.

3. O and R—As before. On the edge, RENDER TO CESAR (sic) THE THINGS WHICH ARE CESAR'S. *R.* 2.

The employment of the French mode of spelling CÆSAR is quite in keeping with the adjunct of the eagle's head before mentioned, and also with the Bourbon features given by this talented, but erratic, artist to the king's head, on all the patterns of this series.

This pattern occurs in bronze and gilt bronze, and is sometimes silver plated.

4. O and R—As before, but no D. F. on the shoulder. The hair is differently arranged, and the neck of the king is elongated, as in No. 1. The D is under the shield on the reverse. Edge, RENDER, &c. *R.* 7.

There is an example of this in bronzed copper in my collection.

5. O and R—As the last, with the elongated neck and without letters under the bust or under the shield. The date 1788, is in the exergue, instead of in the legend. *R.* 8.

A copper proof of this with a plain edge is in the cabinet of Mr. W. Brice.

6. O—As No. 2, but the hair of the king is not so full and flowing and there is no curl on the shoulder, which affords a distinguishing feature between Droz's patterns of 1788 and 1790. A flower at the end of the legend. Under the shoulder, DROZ. F. in sunk letters.

R—BRITANNIA. Britannia on a globe, with right arm stretched out and the left resting on the shield, holds a spear. Behind the shield is a laurel branch. Beneath, in the exergue, is the date 1790 between two small quatrefoils. Beneath the feet of the figure, and above the date to the left, is DR. F. *R.* 2.

The edge is sometimes plain and sometimes of the guilloche pattern. This pattern occurs bronzed and gilt.

7. O and R—As before, but on the edge, RENDER TO CESAR THE THINGS WHICH ARE CESAR'S in raised letters. R. 2.

This pattern occurs in silver and bronze, and one very rare and probably unique specimen in gold is in Mr. Brice's cabinet. In one scarce variety the letters on the edge are sunk.

8. O—As before, but no hair at all under the bust, and instead of the lettering on the shoulder, DROZ. F. entirely under the bust.

R—As before. Edge of guilloche pattern. R. 2.

This occurs in bronze and silver, and differs from all the other patterns of 1788 and 1790, in having the words on the obverse divided by small quatrefoils. In those previously described the division is effected by small lozenges.

9. There is a bronze halfpenny by Droz, with DROZ. F. under the bust and the inscription on the observe as usual, but with a nude figure of Britannia on the reverse, similar to Droz's usual work, except that behind the shield there is no laurel branch, but a large paddle which the figure clasps in her left hand. There is no legend on the reverse, and the edge of the coin is plain. All specimens of this in bronze which I have seen are (with the exception of one in the British Museum with the obverse incuse) of modern striking, but I find that so far back as the 24th April, 1862, one was exhibited at a meeting of the Numismatic Society. I have a silver piece, evidently a genuine and contemporaneous coin, which has the nude figure on one side, and on the other the same figure draped and the shield properly displayed, and upon the paddle is depicted a dolphin and anchor. The word DROZ. is under the feet of Britannia and beneath the date is DROZ. INV.

The next patterns are those by Lewis Pingo in bronzed copper, with the edges sometimes plain and sometimes coarsely grained.



## PENNY.

10. O—GEORGIVS. III. REX. The king's bust in armour to the right, with a wreath of large laurel leaves, wearing also the riband of the garter and an ermine mantle.

R—BRITANNIA. The figure full-faced, in flowing robes. A spear in her right hand, in her left a large branch of laurel; on the left is the shield and on the right a globe. In the exergue, 1788. R. 6.



## HALFPENNY.

11. O and R—As the above. R. 6.

There were apparently more than one die engraved and used for this pattern, as on one halfpenny with a plain edge the work, including the lettering, is finer than usual; there are no dots between the words on the obverse, and the figures of the date are more widely separated, and on the reverse a dot occurs after BRITANNIA, which is wanting on the ordinary type.

These patterns have generally a plain edge but very rare examples occur with the edge grained.

In the same year were struck the following patterns by Moore.

12. O—GEORGIVS. III. REX. Bust of the king to the right laurelled, and with bare neck.

R—No legend. Britannia on a four-cornered stone behind which appears the head of a lion. On the stone is depicted the usual shield. Britannia holds in her left hand a cornucopia, and with her right hand she points to a large ship which is very near to her. In exergue, 1788. The whole surrounded by a wreath of ears of wheat. Legend on edge ARMIS. TVTERIS. MORIBVS. ORNES. R. 7.

The edge sometimes occurs grained and sometimes of guilloche pattern. A specimen with the latter edge is in

the cabinet of Mr. W. Brice, and Mr. Hoblyn has a similar coin in gilt copper. A silver proof of this pattern is in the British Museum, with the inscription ARMIS., &c., on the edge.

13. O and R—Same as the last, but the legend on the edge is DO. AS. YOU. WOULD. BE. DONE. BY. *R.* 8.

14. There is another pattern which was struck, in bronzed copper, at Birmingham (probably by Moore), and which is evidently intended for a halfpenny. It has a similar bust and inscription on the obverse, except that a curl appears in front of the neck, and on the reverse there is no design, but the word VIVAT! is engraved across the field of the piece. The same inscription ARMIS. TVTERIS. MORIBVS. ORNES. occurs on the edge. Silver specimens are in the cabinets of Mr. Hoblyn and myself. *R.* 5.

In the British Museum is a pattern, probably for a halfpenny.

15. O—GEORGIVS. III. DEI. GRATIA. Head of the king to left with very long and flowing locks and long neck, bust in armour draped.  
R—BRITANNIA. 1796.

The king's bust is apparently of French design, resembling those by Droz, and the work is fine.

The next patterns were those which introduced a new feature into the coinage of this reign, viz., the raised band with the legend in sunk letters. This was adopted on the current pieces of 1797, and was considered to be likely to preserve the coin, and especially the central portion, from wear. It, however, answered this purpose very imperfectly. The earliest pattern presenting this peculiarity was a halfpenny which proceeded from the Soho Mint.

16. O—GEORGIVS. III. D. G. REX. in sunk letters on a raised band. Below the head, on the band, SOHO between two floral ornaments. The king's bust laureated, looking to the right, the neck bare.  
R—BRITANNIA. in similar letters between two floral ornaments. The figure as on Droz's patterns. In exergue, 1795. The raised band is narrowed under the figure so as to allow space for the whole design. *R.* 4.

The obverse of the above is by Küchler and the reverse by Droz. It occurs in bronzed copper, but I have a silver proof in my collection.

17. In the British Museum there is a halfpenny with the obverse of No. 16, and the reverse of the halfpenny of 1797 (Current Coin, No. 5). *R.* 8.

In my own collection is an example in silver of this variety.

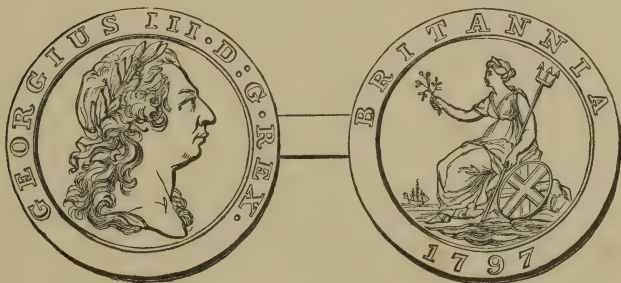
18. In the collections of Mr. Brice, Mr. Copp and others, is a pattern in copper, with the obverse of the current halfpenny of 1797 and with the reverse of No. 16. In my own collection is a similar variety in silver. *R.* 6.

There are several patterns of pieces of 1797 of the same series, all issuing out of the Soho Mint, and which I now describe.

#### PENNY.

19. O—GEORGIUS. III D : G. REX. Bust of the king much larger and broader than usual, to the right, laureated. The neck bare. Under the shoulder, *K*. Letters sunk as before.

R—BRITANNIA. 1797. Raised band and sunk letters. The figure is seated on a rock washed by the waves. She holds in her right hand an olive branch, in her left a trident. Her left arm rests on a shield, behind which is a rock. Under the latter is a small *K*. To the left is seen in the distance, a three-masted ship. This is similar to the reverse of the circulating penny of 1797, but it has *K*. instead of SOHO under the rock. *R.* 4.



The lettering on the above is large, and specimens occur in silver (thick and thin flans), bronze, and in gilt.

I have a variety in silver which has SOHO instead of the K. under the rock. It may be mentioned here that the K. for Küchler has most often, though not always, before or behind it in these and other coins by the same artist, three small pellets arranged triangularly, by way, no doubt, of a privy mark.

20. O—As before, but the lettering is much smaller.

R—As before, but the lettering is also much smaller, and the K. is under the shield itself instead of under the rock. *R.* 7.

This, which is very rare, occurs in bronzed copper.

The next patterns have the figure of Britannia helmeted, and are by the same artist.

#### PENNY.

21. O—GEORGIUS III. D: G. REX. in sunk letters on a raised band.

Under the head, on the band, two olive branches between two roses crowned and bound by a riband, the upper portion of which forms a scroll on which are the letters M. B. (for Matthew Boulton, the Director of the Soho Mint). The king's bust, which is to the right, is draped. Under the shoulder, K.

R—BRITANNIA. beneath two floral ornaments, in small lettering sunk as before. Underneath are the olive branches as on the obverse, but no roses, and in the inscription on the band is SOHO. The helmeted figure is in flowing robes, seated on a globe, with a very large shield, from behind which issues a large olive branch, which she clasps with her left hand. In her right hand is the trident. A three-masted ship in the distance. In the exergue, 1797. *R.* 5.

This occurs in bronzed copper and in tin.

22. O—As No. 19.

R—As No. 20. *R.* 8.

A specimen of this in silver occurs in my own collection.

23. O—As No. 20.

R—As No. 21. *R.* 7.

This is in bronzed copper, and very rare.

24. O—As No. 21.

R—As No. 20.

The only specimen of the above that I have seen has the appearance of being a re-strike, and is perhaps a



concoction by those whose operations will be hereafter referred to.

The following three coins are treated by some collectors as private tokens only. It is possible that they were struck at Birmingham as standard patterns for general use, and as some slight evidence of this, the halfpenny occurs not only with a plain edge but sometimes also with the inscription PAYABLE AT CRONEBANE LODGE OR IN DVBLIN. The obverse somewhat resembles the work of Droz ; the reverse may have been engraved by the elder Thomas Wyon, as in the exergue of the farthing, is a small w.

#### PENNY.

25. O—BRITISH COMMERCIAL PENNY. Bust of the king to the right, laureated, with bare neck and long flowing hair.

R—BRITANNIA. Figure seated on a gun carriage, on which the cannon is not wholly depicted ; the left hand leans on the wheel, the right holds an olive branch. The drapery has sleeves nearly to the elbow. In the exergue, 1797. R. 4.

This occurs in bronzed copper.

#### HALFPENNY.

26. O—As the penny, except that HALFPENNY. is substituted for PENNY.

R—As the penny, but the whole of the cannon appears. R. 3.

This occurs in bronzed copper also. In addition to a bronzed specimen with the edge inscribed PAYABLE, &c., as before mentioned, I have one, gilded, with the edge inscribed ARMIS. TVTERIS. MORIBVS. ORNES. as on No. 12.

#### FARTHING.

27. O—As the penny, but QUARTER PENNY.

R—As the halfpenny. In the exergue to the right of the date is a small w. R. 4.

This occurs in bronzed copper.

The following pattern is introduced out of its chronological order because the obverse is evidently the work of the same artist. Whether it was intended to be a pattern for a current coin is problematical.

28. C—GEORGIUS III: D: G: REX. Bust of the king, closely resembling No. 25, the neck dividing the date 17—99.

R—VIGEBIT. | IN. | OMNE. | AEVUM. in four lines, in the field of the coin.

In 1798 a pattern farthing was coined, resembling the farthing of 1797 (Current Coins, No. 6), which in common with the halfpenny of 1797, was really a pattern only, as before mentioned.

29. C—GEORGIUS III. D: G. REX. on a raised band in sunk letters. The king's bust laureated and draped to the right. A small *k* under the shoulder. On the band beneath the bust, 1798.

R—BRITANNIA. in similar letters. The figure, with shield and rock behind, holding in her right hand an olive branch, in her left a trident. Under the rock, SOHO. A ship in the distance. On the band beneath the figure, I FARTHING. between two flowers. R. 5.



This occurs in gold, gilded bronze, bronzed copper, and silver.

In 1799 several patterns were submitted for the general coinage, and among those by Küchler which were rejected (his pattern, Current Coins No. 7, being the accepted one) the following halfpennies are known, and are all rare.

30. C—GEORGIUS III. D: G. BRITANN. REX. F. D. &C. Bust of the king to the right, laureated and draped, resembling in all but very slight details that on the current coin, No. 7, but no *k* under the shoulder.

R—BRITANNIA, 1799, exactly as on the current coin, No. 7. R. 6.

This occurs in bronze and copper. One variety of it has the ship larger and with much higher masts.

31. O—GEORGIVS III DEI GRATIA REX. Bust of the king to the right, resembling the last, but without the laurel wreath and tie-knot. The head surmounted by the royal crown. K. under shoulder.

R—As No. 28. R. 8.

This occurs in gilded copper in my own collection.

32. O and R as No. 29, but the long curl across the neck is wanting, as also the curl appearing in front, over the left shoulder, and which is conspicuous on the preceding pattern to the right of the bust. Beneath the right shoulder is a lock of hair which is not on the preceding patterns. R. 6.

This occurs in bronzed copper.

33. O—GEORGIUS III. D : G. REX. and not DEI GRATIA, as on the current coin, No. 7, which it resembles in every other respect except that the hair and tie-knot are differently treated.

R—Same as current coin, No. 7. R. 8.

This is in copper in my own collection, and may be unique as the die was evidently fractured in the operation of striking.

In 1805 the same artist engraved patterns for the penny and halfpenny.

#### PENNY.

34. O—GEORGIVS III. D : G. REX. The king's bust to the right, laureated and draped. To the right a lock of hair, falling over the left shoulder. Under the right shoulder, K.

R—BRITANNIARUM. The figure holding a large olive branch in her right hand, in her left a trident. To the right of the shield, SOHO; to the left, K. In the exergue, 1805. R. 6.

#### HALFPENNY.

35. O and R—As the last. R. 6.

One variety occurs without any trace whatever of the ship on the reverse, but this may be due to a defective die. The above two patterns are in bronzed copper, but the penny seems to have occurred in pewter also (Cuff's Sale, lot 1702). In the Cuff Collection (lot 1704) was also a penny with the obverse of the ordinary penny of 1806 (Current Coins, No. 9), and with the date 1806 and the reverse of the pattern No. 31, with the date 1805. A specimen is in the British Museum. These were evidently whims of the authorities at the Soho Mint.

Mr. Brice has also a penny with the large bust of the king by Kùchler and with the words of the legend in sunk letters on a broad band and of the same workmanship, so far as the obverse is concerned, as the pattern No. 19, but with the reverse of No. 31. This was formerly in the collection of Sir George Chetwynd. The twopence and farthing which have made their appearance of late years, with *BRITANNIARVM.* on the reverse, accompanied by re-strikes of the penny and halfpenny of the same type, are modern concoctions.

A further pattern for the penny occurs of the year 1806, and is of great rarity.

36. O—*GEORGIUS III. D. G. REX.* The king's bust as on No. 9 (Current Coins).

R—*BRITANNIA.* Figure as on No. 9 (Current Coins), but the date 1806 in the exergue. *R. 8.*

This piece differs from the current coin in having the date on the reverse instead of on the obverse. A specimen is in the cabinet of Mr. W. Brice. After this date one more piece occurs, which may have been intended as a pattern for an English halfpenny, and which is probably unique.

37. O—*GEORGIUS. III. D. G. BRITANNIARUM. REX.* The king's bust laureated and draped.

R—*BRITANNIA.* The figure of Britannia, with the usual attributes.

This piece is in the collection of Mr. R. A. Hoblyn (from the Cuff and Bergne Cabinets), and is composed of the obverse of the stiver of Ceylon of 1813 and of the reverse of the Ionian Islands coin (halfpenny size) of 1819. There is necessarily no date on this coin.

The somewhat long list of patterns of this reign should not be concluded without some reference being made to a subject which has been hinted at in the preceding pages. When the Soho Mint, which had been so ably instituted by Matthew Boulton, ceased to be interested in the dies of many of the copper coins and patterns for coins of George III., a great number of such dies passed into



other hands; and what are technically called "re-strikes" have made their appearance in large numbers during the last few years. These impositions are vended at high prices through skilful agents and second-rate dealers, but it is creditable to find that the more respectable dealers view the transaction with as great a repugnance as the amateur numismatist himself. The evil does not rest at "re-striking." There have been and are being issued actual concoctions, such as the BRITANNIARUM twopence and farthing, and, *mirabile dictu*, a Droz farthing, the workmanship of which latter, however, is not likely to lead astray any but the veriest tyro. "Mules," *i.e.*, pieces with the obverse of one pattern and the reverse of another, are also manufactured, and increase the profits of this unholy trade, and lately I have seen more than one specimen of a farthing with the king's head as it appears on the Irish coin, with K. on the shoulder and the date 1806 under the bust. The names of the persons connected with this business are pretty well known, and young collectors should be careful to make proper enquiries before investing at all in any patterns of this reign. The imposition extends to a large number of tradesmen's tokens also of the last century, with which, however, this work is not intended to deal. It only remains to advise how to detect what are genuine patterns, and what are not, and on this subject the importance of the time-worn proverb *experientia docet*, must be first of all impressed upon the minds of my readers, many of whom have doubtless fallen into the traps set for them. A critical eye is required, and there is nothing like plenty of experience to assist it. In the case of actual fabrications, the dies from which the impressions are taken are, of course, perfectly fresh and not worn; but in the case of genuine patterns the worn state of the die very often betrays the trick. The first part of many of the coins that should be examined is the laurel or olive branch of Britannia, which is generally the first to yield to the force of many

impressions. In addition to this the polishing of the dies after the rustiness produced by their many years' seclusion, has affected other more delicate portions of the pattern. The freshness, and, in many cases, the suspicious composition and colour of the metal, and also the extreme sharpness of the edge of the coins, convey a useful hint, and a more useful one is, very often, the quarter whence the piece in question is found to issue. *Verbum sap.*

## GEORGE IV.

1820—1830.

The first copper coinage of this prince consisted of farthings only. They are the work of Pistrucci, and the whole series, of which they formed part, was distasteful to the king. They represent the face as puffed and bloated, the neck undoubtedly thick, and the hair harsh and wiry.

### FARTHING.

I. O—GEORGIUS IIII DEI GRATIA. The head as described above, looking to the left, laureated and draped in a mantle clasped on the shoulder by a brooch.

R—BRITANNIAR: REX FID: DEF: Britannia seated to the right, helmeted, an olive branch in her right hand; a trident in her left; at her feet, a lion. Date in the exergue.



This coin is surrounded by a raised edge, within which is a dotted circle, and this, with variations, has occurred on all subsequent copper coins. The following dates occur; 1821, 1822, 1823, 1825, and 1826. The last

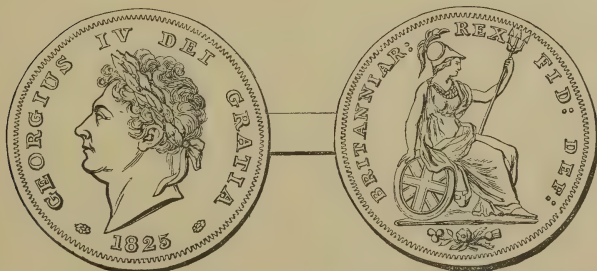
date is rare and curious, as it occurs after Wyon's coinage had been issued. There are proofs of the date 1822.

In 1825 the king objected very strongly to the continuance of Pistrucci's portrait, and requested that artist to design a fresh model from the picture then recently painted by Sir Thomas Lawrence. This, Pistrucci very reasonably refused to do, for the portrait by Lawrence was a full-faced one, and could be of very little use in obtaining a likeness in profile. The king then proposed that Chantrey, whose bust had given him great satisfaction, should execute a medallion from it, and that Pistrucci should re-model his coins by this ; but the latter declined to copy the work of any other artist, and as the king refused to sit again, the work was committed to Mr. William Wyon. The series in copper consisted of the penny, halfpenny, farthing, half-farthing, and third farthing. The half-farthing, which is of the dates 1828 and 1830, was for the use of Ceylon, and the third-farthing, which occurs of the date 1827 only, for that of Malta.

#### PENNY.

2. O—GEORGIUS IV DEI GRATIA. The bust of the king, laureated, looking to the left. No drapery. Under the head, the date between two small ornamental mint marks.

R—BRITANNIA: REX FID: DEF: Britannia as before, but without the olive branch and lion; the right arm resting on the shield. In the exergue the rose, thistle and shamrock intertwined.



The dates 1825, 1826 and 1827 occur. Copper proofs of 1825 and bronze proofs of 1826, also occur. The latter

with the halfpenny and farthing of the same date, form part of the Mint set.

#### HALFPENNY.

3. O—As the penny, except that the two small mint-marks are plain and not ornamented.

R—As the penny.

The dates are 1825, 1826 and 1827. Copper proofs of the first year, and bronze proofs of the last two years, occur.

#### FARTHING.

4. O—As the penny.

R—As the penny.



The dates are 1826, 1827, 1828, 1829 and 1830. Copper and bronze proofs occur of 1826.

In the cabinet of Mr. R. A. Hoblyn is a coin from the Bergne and Cuff collections, which has the obverse of the Irish penny of this sovereign and the reverse of the Ionian Islands piece (penny size) by Wyon. This has been considered as a pattern piece, but must be treated as a mere "mule," particularly as it, of necessity, bears no date.

### WILLIAM IV.

1830—1837.

The copper coins of this sovereign were not struck in any very great quantities, and are already somewhat scarce. They consist of the penny, halfpenny, and farthing, for England; and the half-farthing and third of a farthing for the Colonies as before. The half-farthing is of the date 1837 only, and is very rare.



PENNY.

1. O—GULIELMUS IIII DEI GRATIA. The king's head to the right, not laureated, neck bare. Under the head, the date.

R—BRITANNIA: REX FID: DEF: Britannia, exactly as on the penny of George IV. In the exergue, the rose, thistle and shamrock.



These occur of 1831, 1834 and 1837. Pennies of 1832, 1835 and 1836 have been said to have been struck. It is almost a certainty that those of 1832 and 1835 do not exist, and the existence of that of 1836 is very doubtful. I have never seen one. Bronze proofs of 1831 occur, and with those of the halfpenny and farthing, form part of the Mint set.

HALFPENNY.

2. O and R—As the penny.

This occurs of the same dates as the penny, and there are proofs in bronze of 1831, as before mentioned.

FARTHING.

3. O and R—As the penny.

This occurs of 1831, 1834, 1835, 1836 and 1837, and there are proofs in bronze of those of 1831.

No patterns for copper coins appear to have been struck during this reign, unless the following bronzed piece may be considered one.

4. O—VICTORIA. | MAGNÆ. | SPES. ALTERA. | BRITANNIÆ. | SOHO. 6. AUG. | 1830. In six lines, across the field.

R—From the reverse die of the penny of George III. of 1806.

The use of the type of the reverse is the only circumstance which would induce the exclusion of this piece

from the class of medals, and it is possible it may have been designed as a pattern for a "commemorative" penny though the omission of the name of the reigning monarch is a suspicious feature.

## VICTORIA.

1837.

The first coinage of her present Majesty was the work of William Wyon, and excited the greatest admiration for its beauty. The copper pieces were pennies, half-pennies, and farthings for England, half and third farthings for Ceylon and Malta respectively, as in the preceding reigns, and quarter farthings, for colonial use also.

### PENNY.

**I. O—VICTORIA DEI GRATIA.** The queen's head to the left with a fillet twice bound around it ; the hair gathered up in a knot behind. Under the neck in sunk letters, *w. w.*, on all the dates until 1858, when a change took place, but pennies of 1858 occur both with and without the *w. w.* Date under the head.

**R—BRITANNIA: REG FID: DEF:** Figure as on the coins of the last reign. In the exergue, the rose, thistle and shamrock.



This occurs of 1841 and 1843 and every date subsequently up to and inclusive of 1860, except 1850, and

1852. The penny of 1852 has been said to occur, but as I have hitherto failed to see or hear of one of that date, its existence is doubtful. The pennies of 1849 and 1860 are very rare, the latter, it is believed, was not issued for circulation. In 1854 the trident on the reverse appears to have been ornamented, and this is so with the pennies of 1855, 1856 and 1857 also, but pennies of 1856 and 1857, and perhaps of the two other years mentioned, also occur with the unornamented trident as in the previous and subsequent years. Bronzed patterns of 1839 form a portion with the halfpenny and farthing, of the Mint set of this reign. They also occur of 1841, and copper proofs also of 1841, 1853, 1856, 1857 and 1859.

In my collection is a silver proof of the penny of 1841, (from the Sainthill cabinet), which is unique.

#### HALFPENNY.

2. *Ob* and *Rev*—As the penny, but *w. w.* appears under the neck of the queen on all the dates.

This occurs of 1838, 1841 and 1843, and thence of all dates up to and including 1859, except 1850. None were struck in 1860. The bronzed pattern of 1839 has been before referred to. Bronze proofs exist of 1841 and copper proofs of 1853. I have an unique silver proof of 1841 from the same collection as the penny in that metal.

#### FARTHING.

3. *Ob* and *Rev*—As the penny.

This occurs of every date, from 1838 to 1860 inclusive, but the farthing of the last-mentioned date is extremely rare. Bronzed proofs of 1839, as before, and copper proofs of 1841 and 1853, exist. In my collection is an unique farthing in silver of 1839 which, though different in date, completes the set formerly in the Sainthill cabinet.

In the year 1860 a new coinage of bronze was adopted the metal being composed of 95 parts of copper, 4 of tin

and 1 of zinc. The dies were engraved by Mr. Leonard Charles Wyon, the present Engraver to the Mint. The coins consisted of pennies, halfpennies and farthings, and subsequently one-third farthings, of the same metal, were coined for Malta.

#### PENNY.

4. **Obverse**—VICTORIA D: G: BRITT: REG: F: D: The bust of the queen to the left, laureated and draped; the rose, thistle, and shamrock embroidered on the shoulder. The head of the queen reaches nearly to the edge of the coin, and bisects the legend between G: and BRITT:

**Reverse**—ONE. PENNY. Britannia to the right, with her right hand resting on the shield, her left holding the trident; behind her a lighthouse; before her a three-masted ship, sailing away. Under the shield the letters L. C. W., most often so indistinct as to be almost invisible. The date in the exergue.



The dates are 1860 and every successive year up to and including 1884.

There exists a variety of the year 1860 which differs from the rest of the coinage of that year, and of all the subsequent ones in so far as that the dotted circle, surrounding the legend on both sides, is composed of distinctly circular, instead of semi-circular, dots. This was discontinued, because the dies so engraved were found more liable to break, in striking, than the others. This variety, further, has BRIT. instead of BRITT. in the legend of the obverse, and both silver and bronze proofs of it also occur. A variety occurs of the penny of the second coinage of 1860, having L. C. W. under the foot of Britannia, instead of under the shield.

No heraldic colouring appears on the shield of the



penny, halfpenny, or farthing of this coinage until 1881. Proofs exist in gold and silver of the penny of 1861, as do also copper proofs, sometimes more or less bronzed, of the same year, and of 1862, 1867, and 1868.

#### HALFPENNY.

5. O—As the penny.

R—HALFPENNY.—The figure of Britannia as on the penny, but no letters under the shield. Date in the exergue.

The dates are 1860 up to 1884 inclusive. The same variety of 1860, with the circular dots and BRIT., occurs both in bronze and bronzed copper. There are gold and silver proofs (extremely rare) of the halfpenny of 1861; also copper proofs, sometimes bronzed, of 1860, 1861 and 1868, bronzed proofs of 1867 and nickel proofs of 1868.

#### FARTHING.

6. O—As the halfpenny.

R—FARTHING. As the halfpenny. Date in the exergue.

All dates occur from 1860 to 1884 inclusive, except 1870, 1871, and 1877, in which years none were struck. The two types of 1860 were coined, and there are gold, silver, and bronzed and unbronzed copper proofs (extremely rare) of 1861, and also copper and bronzed proofs of 1860, 1867 and 1868.

The halfpenny and farthing of this coinage weigh more in proportion than the penny.

#### PATTERNS.

A few patterns, which were private speculations only, were issued in 1848. They consisted of a penny, halfpenny, half-farthing, quarter-farthing, one eighth of a farthing, and one sixteenth of a farthing. The word MODEL follows the denominations on each of these, in the case of the two larger pieces and precedes in the case of the others, and the penny and halfpenny have the

centre of white metal. These last two also occur wholly in silver.

In 1860 a few bronzed copper patterns were struck by Mr. Moore, of Birmingham, which were also private speculations. They are as follows:—

1. O—VICTORIA. QUEEN. 1860. Bust of the queen to the left, laureated, and undraped. Inner circle beaded.
- R—GREAT. BRITAIN. AND. IRELAND. 1d. between two dots. Similar inner circle. Britannia, with head to the right, sitting on the prow of an ancient vessel at anchor. Her right hand holds a trident, her left a small laurel branch, and resting on a shield. J. M. beneath.

This also occurs gilt and in pure silver.

2. O—Same as preceding.
- R—GREAT. BRITAIN. ONE. PENNY. Figure of Britannia to the left, sitting on a rock; in her right hand a trident; the left holds a laurel branch, and rests on a shield.

This also occurs gilt and in silver. A variety occurs in silver, as also in gilt and in bronzed copper, with the figure as on the reverse of No. 2, but with no legend or inner circle on the reverse.

3. O—VICTORIA DEI GRATIA BRITT: REG: F: D: in sunk letters on a broad band. Bust of the queen to the left, with long hair, crowned with an open crown.
- R—ONE. PENNY. 1860. Figure, same as No. 1.

This variety is in bronze in the British Museum. I have patterns in silver and copper, also in gilded and in bronzed copper, which have the obverse of No. 1 and the reverse of No. 3.

In 1857, 1859 and 1860, decimal and other patterns were struck at the Royal Mint, and it very rarely happened that any of these escaped beyond the confines of that institution. The following list is compiled from the specimens in the Museum at the Mint, which I have carefully examined more than once, but I have not hesitated somewhat closely to follow the Catalogue of the Coins and Tokens in that Museum, made by the direction of the authorities, by Mr. William Webster. Specimens of

all the coins are in the Mint collection, except where otherwise stated, and where any of these are also in the British Museum or in the possession of private collectors, I have appended a note to that effect. The coins are in bronze, unless otherwise stated, but the bronze is not always of the same hue or composition.

The following are of 1857.

4. *Penny*. O—VICTORIA. D: G: BRITANNIAR: REGINA. F: D: Diademed head of the queen to the left within a beaded circle; below, 1857.

R—DECIMAL. PENNY. ONE. TENTH. OF. A. SHILLING. The latter between two small roses. Britannia seated to the right on a shield, on which her right hand rests; in her left hand a trident.

This is also in the cabinet of Mr. W. Brice and in my own.

5. *Five farthings*. O—As before.

R—As before, but reading FIVE. FARTHING. TEN. CENTIMES. On either side of the latter a mullet.

A specimen of this is also in the cabinet of Mr. W. Brice.

6. *Ten cents*. O—As before.

R—As before, but reading TEN. CENTS. ONE. TENTH. OF. A. SHILLING. The latter between two small roses.

This also occurs in the cabinet of Mr. W. Brice.

7. *Halfpenny*. O—Same as preceding, but a small rose between two pellets, under the bust, instead of the date.

R—DECIMAL. HALFPENNY. MDCCCLVII. On either side of the latter, a rose between the thistle and shamrock. Figure as before.

This is also in the cabinet of Mr. W. Brice and in my own.

8. *Halfpenny*. O—VICTORIA. D: G: BRITANNIAR: REGINA. F: D: 1857. Small head of the queen, with wreath of thistles. Inner circle beaded.

R—DECIMAL. HALFPENNY. 5 CENTIMES. The figure of Britannia within a beaded circle.

This is also in the British Museum.

9. *Five cents.* O—Same as No. 7.

R—FIVE. CENTS. MDCCCLVII. In other respects as No. 7.

This is also in the cabinet of Mr. W. Brice and in my own.

10. *Two cents.* O—Same as No. 7.

R—Same as No. 7, but reading TWO. CENTS. MDCCCLVII.

This is also in the cabinet of Mr. W. Brice and in my own.

11. *One cent.* O—Same as No. 7.

R—Same as No. 7, but reading ONE. CENT. MDCCCLVII. The latter between two oval shaped ornaments.

This is also in the cabinet of Mr. W. Brice and in my own.

12. *Farthing.* O—As No. 8.

R—As No. 8, but reading ONE. FARTHING—TWO. CENTIMES.

13. *Half farthing.* O—As No. 8, but with a plain filleted head.

R—As No. 8, but reading HALF. FARTHING—I CENTIME.

The following are of 1859.

14. *Penny.* O—Same as No. 4, but with the date 1859.

R—DECIMAL. PENNY. in two lines, between a ten-leaved ornament and St. George and the Dragon; above, ONE. TENTH. OF. and below, A. SHILLING. The whole contained in a beaded circle, surrounded by a wreath of oak.

This is also in the cabinet of Mr. W. Brice.

15. *Penny.* O—VICTORIA. D: G: BRITANNIAR: REGINA. F: D: Larger head, with a different diadem, to the left, within a beaded circle; below, 1859.

R—ONE. DECIMAL. PENNY. in three lines, within a beaded circle, surrounded by a wreath of oak and palm.

16. *Penny.* O—As No. 15.

R—As No. 15, but ONE. DECIMAL. PENNY. in three lines, within a beaded circle, surrounded by a wreath of laurel.

17. *Penny.* O—As No. 15.

R—Trident under a crown, surrounded by a wreath of oak and laurel within a beaded circle; above, DECIMAL. PENNY. and below, ONE. TENTH. OF. A. SHILLING.



18. *Penny*. O—As No. 15.

℞—Lion walking to left under a naval trophy, composed of Britannia's shield and trident in centre of flags and spears, the last having wreaths round the points; between the lion's right fore and hind leg are a rose, thistle and shamrock; above, ONE. PENNY. DECIMAL. and below, a beehive between an olive and palm branch.

19. *Penny*. O—As No. 15.

℞—ONE. DECIMAL. PENNY, in three lines, within a beaded circle, surrounded by a tressure of 24 curves, outwards, with a rose, three shamrocks and a thistle respectively at the points; the first and last are leaved; between one of the roses and shamrocks is a small ornamental G.

This pattern is of aluminium bronze, and is very thick, and of the same size as a current halfpenny. The G. is no doubt the initial of Graham, the master of the Mint at the time these patterns were struck.

20. *Penny*. O—As No. 15.

℞—ONE. DECIMAL. PENNY, in three lines, within a beaded circle, surrounded by a wreath of oak and laurel.

This is also of the same metal and size as the last. They, however, both occur in the Mint cabinet, in ordinary bronze as well.

21. *Penny*. O—As No. 15.

℞—Full length figure of the queen, as Una, leading the lion to the left; the queen crowned and robed, and holding a sceptre and orb; above, ONE. PENNY, and below, DECIMAL.

22. *Penny*. O—VICTORIA. D: G: BRIT: REG: F: D: Large head and diadem as before, but no beaded circle; on the neck J. W. in raised letters, and below, 1859.

℞—A large trident between two dolphins, with scrolls between the prongs of the trident. Below, DECIMAL—I PENNY.

This is of the same size and thickness as No. 19.

23. *Penny*. O—As No. 22.

℞—ONE. DECIMAL. PENNY, under a crown within a wreath of oak and laurel.

This is of the same size and thickness as No. 19.

24. *Penny*. O—As No. 22, but without letters on the neck.

℞—Lion walking to the left in front of a palm-tree; below, ONE. PENNY—DECIMAL. in two lines.

This is of the same size and thickness as No. 19. The design is similar to that on the gold mohurs of India.

25. *Penny*. O—VICTORIA. DEI. GRATIA. Plain filleted head to left, within a beaded circle; below, 1859 between two ornaments.

R—BRITANNIAR : REG : FID : DEF : Britannia holding a trident and seated on a shield to right, within a beaded circle; below, a rose, thistle and shamrock entwined, between two ornaments.

26. *Penny*. O—VICTORIA. D : G : BRITANNIAR : REG : F : D : Similar head; below, a rose.

R—Britannia as before; above, ONE. PENNY. and below, MDCCCLIX., the latter between two roses.

27. *Penny*. O—As No. 25, but no inner circle.

R—As No. 25, but the trident divides the second and third words of the legend, and there is no inner circle.

A broad flat rim surrounds this pattern.

28. *Halfpenny*. O—Similar to No. 4, but the legend in larger letters. Below the bust, 1859.

R—As No. 4, but with larger letters, and reading HALF. DECIMAL. PENNY—ONE. TWENTIETH. OF. A. SHILLING; the latter with no ornaments at the side and in smaller letters than the former.

This is also in the cabinet of Mr. W. Brice.

29. *Halfpenny*. O—As No. 28.

R—As No. 28, but in place of the legend, a wreath of oak joined at the bottom to a small rose.

30. *Halfpenny*. O—As No. 28.

R—HALF. DECIMAL. PENNY. in three lines, within a beaded circle, surrounded by a serpentine wreath of oak.

This is also in the cabinet of Mr. W. Brice.

31. *Halfpenny*. O—As No. 28, but with a small rose instead of the date.

R—HALF. DECIMAL. PENNY. As before, within a beaded circle, surrounded by a tressure of thirty-two curves, outwards, with a rose, shamrock and thistle respectively at the points.

32. *Five cents*. O—As No. 31.

R—FIVE. CENTS., in two lines, within a beaded circle, surrounded by a wreath of oak and laurel.

33. *Halfpenny*. O—VICTORIA. D: G: BRITANNIAR: REGINA. F: D: Larger head with a different diadem to the left, within a beaded circle; below, 1859.

R—Britannia seated to the right, within a beaded circle, surrounded by a wreath of oak joined at the bottom to a small rose. No legend.

An example in very yellow bronze is also in the cabinet of Mr. W. Brice.

34. *Halfpenny*. O—As No. 33.

R—HALF. DECIMAL. PENNY. in three lines, within a beaded circle, surrounded by a serpentine wreath of oak.

This is only of the size of a current farthing, but is very thick in proportion.

35. *Halfpenny*. O—As No. 33.

R—DECIMAL. HALF. PENNY. under a crown, within a wreath of oak and laurel.

This is of the same size and thickness as No. 34.

36. *Halfpenny*. O—As No. 33.

R—DECIMAL. HALFPENNY. within a laurel wreath.

This is of the same size and thickness as No. 34.

37. *Halfpenny*. O—As No. 33, but without beaded circle round the head.

R—As No. 36, but without beaded circle, and reading HALF. PENNY. in two lines, within a wreath of laurel.

This is of the same size and thickness as No. 34, and is also in my own collection.

38. *Halfpenny*. O—VICTORIA. D: G: BRITANNIAR: REGINA. F: D: Large head, laureated only, to the left; below, 1859.

R—Britannia, helmeted and holding a trident, seated to the right, within a wreath of oak.

39. *Halfpenny*. O—As No. 38.

R—Large figure of Britannia seated on a rock to the right, holding a trident in her left hand and the right resting on a shield; in front of her, a ship anchored before a rock on which is a palm-tree; the whole within a treble tressure of six curves inwards, with ornamental points; outside the tressure, in the angles, are roses, shamrocks and thistles. No legend.

40. *Halfpenny*. O—As No. 38.

R—A trident under a crown, within a wreath of oak and laurel. No legend.

41. *Halfpenny*. O—VICTORIA. DEL. GRATIA. Plain filleted head to left, within a beaded circle; below, the date 1859 between two ornaments.

R—BRITANNIAR: REG: FID: DEF: Britannia holding a trident and seated on a shield to the right, within a beaded circle; below, a rose, thistle and shamrock intertwined.

This pattern is of two sizes, and the bust is from the die of the current shilling. An example of the ordinary size is also in the cabinet of Mr. W. Brice and in my own.

42. *Halfpenny*. O—VICTORIA. D: G: BRITANNIAR: REG: F: D: Plain filleted head to left, within a beaded circle; below, a rose.

R—Britannia as before, within a beaded circle; above, HALFPENNY. below, MDCCCLIX. between two ornaments.

43. *Halfpenny*. O—As No. 42, but with large letters and without the beaded circle.

R—As No. 42, but without the beaded circle.

44. *Halfpenny*. O—VICTORIA. DEL. GRATIA. Plain filleted head to left; below, 1859. Between two ornaments.

R—BRITANNIAR: REG: FID: DEF: Britannia as before, but the trident divides the second and third words of the legend; below, a rose, shamrock and thistle intertwined.

This resembles the penny No. 27 in all respects, including the broad flat rim which surrounds the coin.

45. *Farthing*. O—As the halfpenny No. 41.

R—As the reverse of No. 41, but with a cinquefoil below Britannia in place of the rose, thistle and shamrock.

46. *Farthing*. O—As the halfpenny No. 42.

R—As the reverse of No. 42, but reading ONE. FARTHING.—MDCCCLIX.

47. *Farthing*. O—As the halfpenny No. 44, but without the ornaments on either side of the date.

R—As the reverse of No. 44, but with a cinquefoil below Britannia.

This also has the broad flat rim.

48. *Cent*. O—VICTORIA. D: G: BRITANNIAR: REGINA. F: D: Head laureated and filleted to left, within a beaded circle; below, a rose.

R—ONE. CENT. in two lines, within a wreath of laurel.

49. *Cent*. O—As No. 48.

R—ONE. CENT. in small letters, within a beaded circle, surrounded by a wreath of laurel.



Both the foregoing pieces are without a date.

The following are also of 1859, but are of nickel, and are, therefore, small in proportion.

50. *Twopence*. O—VICTORIA. D: G: BRIT: REGINA F: D: A crown.

R—PENCE. below which is the numeral 2 between two small roses.

Below, 1859. Dotted edge.

A specimen also occurs with plain edge.

51. *Penny*. O—As No. 50, but there is a small rose under the crown.

R—As No. 50, but PENNY. and the numeral 1 between two small roses, beneath. Dotted edge.

This is also in the cabinet of Mr. W. Brice.

52. *Halfpenny*. O—As No. 51.

R—As No. 51, but with  $\frac{1}{2}$  below PENNY. Dotted edge.

This is also in my cabinet. A specimen with a plain edge is in the cabinet of Mr. W. Brice. The above set occurs in the Mint Museum in aluminium bronze as well as in nickel.

53. *Twopence*. O—As No. 50.

R—Numeral 2 within an octagon, above, PENCE. and below, 1859. Dotted edge.

This is also in my collection and in that of Mr. Brice.

54. *Penny*. O—As No. 51.

R—As No. 53, but 1 within the octagon, which is between two small roses; above, PENNY. Plain edge.

This is also in my collection and in that of Mr. W. Brice.

55. *Twopence*. O—As No. 50.

R—TWO. PENCE. in two lines, within a laurel wreath.

This is also in my collection.

56. *Penny*. O—As No. 51.

R—As No. 55, but reading ONE. PENNY.

57. *Halfpenny*. O—As No. 51.

R—As No. 55, but reading HALF. PENNY.

The following patterns are of 1860, and are of the usual size.

58. *Penny*. As the ordinary penny of 1860, with the beaded circle of circular dots, but the legend on the obverse is VICTORIA.

D: G: BRITANNIARUM. REGINA. (F: D: being omitted).

Bronze patterns of this are in the cabinets of Mr.

W. Brice and Mr. A. Durlacher, but not in the Mint collection.

59. *Penny*. O—VICTORIA. D: G: BRITANNIA: REG: F: D: Bust of the queen laureated to the left and wearing a plain bodice, with a rose in front, and over the left shoulder is a mantle, decorated with roses, thistles and shamrocks, and the garter.

R—ONE. PENNY. Britannia seated on a shield to right; holding in her left hand a trident, and her right resting on the shield; behind her a lighthouse, and in front of her a man-of-war; below the shield L. C. W. in incuse letters, and in the exergue MDCCCLX. placed horizontally.

This is also in the cabinet of Mr. A. Durlacher.

60. *Penny*. O—As No. 59, but reading REGINA. and with the beaded circle broken by the queen's bust.

R—As No. 59, but the beaded circle is broken by BRITANNIA. and the sea. In the exergue MDCCCLX. is in a curved position.

This is also in the cabinets of Mr. W. Brice and Mr. A. Durlacher.

In 1862, 1865 and 1870 were coined as patterns, further pennies, with the queen's head surmounted by a diadem instead of the usual laurel wreath, and with these dates respectively in the exergue of the reverse. In all other respects, except in the arrangement of the queen's hair, they resemble the current pennies. All these are extremely rare, occurring but seldom in private collections, and there is no specimen of either in the Mint Collection or at the British Museum. I have bronze proofs of the pieces of 1862 and 1870, a copper proof also of the piece of 1870, and a nickel proof of that of 1862. The latter is probably unique.

FINIS.





## INDEX TO LEGENDS AND INSCRIPTIONS.

The numbers following the names of the sovereigns refer to the numbers of the coin as described in the foregoing work. The word patt. is prefixed when such coin is a pattern and has been separately described under that head. It has not been thought necessary to include the ordinary names or titles of the sovereigns in this Index.

	PAGE
A farthing pledge	Charles I. Patt. 4. 13
Afflictorum conservatrix	Elizabeth I. 1
A half peni	Charles I. Patt. 15. 15
And God direct our corse, cours, or course	Commonwealth, 5. 18
Ante omnes	Charles II. Patt. 1 (δ). 26
Armīs tuteris moribus ornes	Geo. III. Patt. 12. 63
" " "	" " 26. 67
Beati pacifici	Elizabeth. 3
Bello et pace	Anne 16. 51
Britannia	Passim.
Britanniarum	Geo. III. Patts. 34 & 35. 69
British commercial penny	Geo. III. Patt. 25. 67
" " half-penny	" " 26. 67
" " quarter penny	" " 27. 67
Cambiendi subs :	Charles II. Patt. 31. 34
Cambiendi subsidium	" " 37. 35
Carolus a Carolo	Charles II. 1 & 2. { 23 24
" "	Charles II. Patts. 11, 12, 13, 14, { 29 15, 16, 17, 18 & 19. { 30
" "	" Patts. 29, 30 & 31. { 33 34
Charitas Regia Lond : 'Restit :	" " " 30. 34
Charitie and Change	Cromwell, 2. 21
" "	" 5. 22
Cittie of London	Charles I. Patt. 3. 12
Commonwealth of England	Commonwealth, 10. 21
Comons Peticion, the	" 8. 20
Convenient Change	Cromwell, 4. 22
Do as you would be done by	Geo. III. Patt. 13. 64

	PAGE
England's fardin, farding, farthing, or farthings	Commonwealth, 3. 17
England, Scotland, France, Ireland	Charles II. Patt. 24. 33
English copper	William and Mary, Patt. 5. 40
Ex candore decus	" " 18 & 20. 43
Ex nocte diem	Charles II. Patt. 38. 35
" "	William and Mary, Patts. 19 & 20. 43
Farthing pledge, a	Charles I. Patt. 4. 13
Farthing tokens	" " 2. 12
Farthing tokens for, the	Commonwealth, 2. 17
Farthing token of the, the	" 10. 21
Farthing tokens of England	" 1. 17
Fidei defensor	Charles I. Patts. 8 & 9. 14
Florebit in ævum	" Patt. 10 & 13. { 14 15
For necessary cha, chan, chang or change	Commonwealth, 3. 17
For necessary change	" 7. 19
For necessity of change	" 1. 17
God is our sun and shield	Commonwealth, 6. 19
God preserve London	William and Mary, Patt. 23. 44
Half peni, a	Charles I. Patt. 15. 15
Hisce suffulta	William and Mary, Patts. 11 & 14. 42
Hoc opus dei	Elizabeth. 3
Honi soit qui mal y pense	Charles II. Patts. 34 & 35. 35
Ignibus impar	William and Mary, Patt. 12. 42
" "	" " " 21. 44
Ista fama per aethera volat	Charles II. Patt. 15. 29
Jungit amor patriaeq. salus	William and Mary, Patt. 13. 42
King's grace is, the	Charles II. Patt. 8 & 9. 28
London	William and Mary, Patt. 24. 44
Lord give thy blessing	Charles I. Patt. 7. 13
Magnae spes altera Britanniae	William IV. 4. 75
Monetae Instaurator	Charles II. Patt. 14. 29
Non devio	William and Mary, Patt. 22. 44
Nummorum famulus	Charles II., 3. 24
" "	Charles II. Patt. 34. 35
" "	James II, 1 & 2. 36
" "	William and Mary, 1 & 2. { 37 38
Numorum famulus	Charles II. Patts. 29 & 30. { 33 34
Our foundation is a rocke	Commonwealth, 6. 19
P. King et Parliament	Charles I, Patt. 17. 16
Payable at Cronebane Lodge or in Dublin	Geo. III. Patt. 26. 67
Pax missa per orbem	Anne 13. 50
Per mare trras or terras	Charles II, Patt. 35. 35
Pitty the poore	Commonwealth, 9. 20
Pledge of a penny, the	Elizabeth, 2. 1
Pledge of a halfpenny, the	" 3. 1



	PAGE
Poores relefe, the	Commonwealth, 8. 20
Poores releife, the	Charles II, Patts. 8 & 9. 28
" "	" " 23. 32
Pray for the king	Charles I, Patt. 7. 13
Pro lege rege et grege	Elizabeth, 6 & 7. { 2 3
Quatuor maria vindico	Charles II. Patts. 11, 12, 13, 14, { 29 15, 16, 18 & 19. { 30
Quarter ( $\frac{1}{4}$ ) ounce of fine pewter	Commonwealth, 7. 19
Quiescit	Charles II, Patt. a. 25
Regit unus utroque	Charles I. Patt. 11 & 12. { 14 15
Relefe of the pore, the	Commonwealth, 2. 17
Religio Lex Libertas	William and Mary, Patts. 11 & 14. 42
Render to Cesar the things which are Cesar's	Geo. III. Patts. 3 & 7. { 61 62
Rosa sine spina	Elizabeth, 5, 6 & 7. { 2 3
Soli deo gloria	Charles II, Patt. 1. 25
Subsidium cambiendi	" Patt. 35. 35
Such God loves	Commonwealth, 9. 20
"	Charles II, Patts. 3 & 4. { 26 27
Terras charitas revisit	" Patt. 36. 35
The Comons Peticion	Commonwealth, 8. 20
The farthing token of the	" 10. 21
The king's grace is	Charles II, Patts. 8 & 9. 28
The pledge of a penny	Elizabeth, 2. 1
The pledge of a halfpenny	" 3. 1
The poore's relefe	Commonwealth, 8. 20
The poore's releife	Charles II, Patts. 8 & 9. 28
" "	" " 23. 32
The relefe of the pore	Commonwealth, 2. 17
Thus united invincible	" 5. 18
" "	Cromwell, 1. 21
" "	Charles II, Patts. 3, 5 & 7. { 26 27
Truth and Peace	Commonwealth, 4. 18
"	Charles II, Patts. 4 & 7. 27
Turris Londiniensis	Elizabeth, 5. 2
Typus monetæ Angl. aeris	Charles I, Patt. 2. 12
Unum a deo duobus sustineo	Elizabeth, 1. 1
Victoria magnæ spes altera Britanniae	William IV. 75
Vigebit in omne ævum	Geo. III, Patt. 28. 68
Vivat !	" Patt. 14. 64



Dryden Press:

J. DAVY & SONS, 137, LONG ACRE, LONDON.

W











